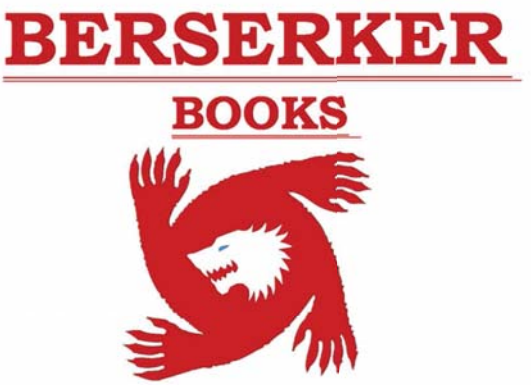
Fundamentals of the Hyperborean Wisdom

VOLUME 2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FIFTH VOLUME: SUPERSTRUCTURES AND CULTURAL REGISTERS

A - Summary on "superstructures" and "cultural objects".

In different parts of this work we have mentioned, and even defined, the "superstructures" and the "cultural objects" that integrate them. The purpose of the present section is to complete the concept of superstructure in such a way that it is possible to obtain an analogical vision of it from the structural model of figure 12. This will make it possible to understand the fundamental concept of "Cultural Register", which is essential to explain the FACULTY OF ANAMNESIA possessed by the Hyperborean initiates.

However, a vision such as the one we are trying to present here requires an extremely detailed description, since the INVERSE SYMMETRY relationship between the external superstructures and the internal cultural structures must be highlighted: such a description requires taking into account all the definitions and concepts discussed so far. It is necessary, then, to review what we have already seen and the best way to do it is to reread a transcription of the most important paragraphs related to the topics we will develop in this section. In the following comments the quotations have been arranged in a systematic way and it is convenient to remember them before entering fully into the subject of the Cultural Registers.

First - There is a fundamental principle that should not be forgotten when interpreting the explanations of this subsection: BOTH THE CONCEPT OF "SUPERSTRUCTURE" AND THAT OF "CULTRAL OBJECT", UNLESS OTHERWISE CLARIFIED IN THE TEXT, MUST BE INTERPRETED AS REFERRING TO "EXTERNAL THINGS", I.E. THINGS THAT EXIST "BEYOND THE SENSORY SPHERE", PROPER TO THE "EXTERNAL WORLD", ETC.

Second - Having made this clarification, it is necessary to begin at the beginning, that is, with the "MACROCOSMIC OBJECTIVE OF THE PASTUAL PURPOSE". This objective aims at "discovering the designs proposed by the suprafinality and expressing through signs the truth discovered, putting MEANING in the entities that constitute culture. This objective seeks to produce the greatest possible GOOD in the macrocosm; for this purpose the pasu, or lost viryas, build with LOVE "SUPERSTRUCTURES" of cultural objects or "cultures" that produce pleasure to the Demiurge: the pleasure of the creator who verifies that his work is permanently discovered and valorized or discovered and revalorized".

Third - The macrocosmic objective of finality aims, in the first place, at "putting meaning into the world". "To fulfill such a purpose it is not enough to give "sense" to entities by means of some form of expression: it is also necessary that such "sense" endure and be reaffirmed again and again, after a perpetual search and discovery of the design, of a truth that never ends up being completely revealed to reason. This search, this discovery, this reaffirmation are pleasing to the Demiurge, they are a part of

of the object of its pleasure. Therefore, an external "superstructure" is required to sustain the "meaning" given to the entities. To build such a superstructure is a collective task and LANGUAGES are the tool with which the pasu is endowed to undertake it". Let us leave for the moment the task of explaining how a superstructure is built and let us inquire into the essence of "cultural objects".

Fourth - The macrocosmic objective of the purpose requires, in fact, that the pasu be COLLECTIVELY "producer of culture" and PARTICULARLY "bidder of meaning": for this purpose, it must make use of the usual language or current language and other oblique languages.

Fifth - In every external entity coexists a double ontological determination: finality and suprafinality. The entelechial finality of the entity is determined by the NATURAL EXISTENCE and the EVOLUTIONARY IMPULSE given to it by the universal Archetype; the finality is the "universal term" of the entity. The suprafinality of the entity is determined by the SPECIFIC INDIVIDUAL EXISTENCE granted to it by the demiurgic design or being-for-man: suprafinality is the "particular term" of the entity.

Sixth - "Entities are designated by the Demiurge with a primordial Word that must be discovered by the pasu and rationalized in its cultural structure. This word, this design, this being-for-man, is the essence of the entity, that which is given to knowledge, the suprafinality."

The design is that which is given to rational knowledge, that which is taken by reason and interpreted as a scheme, and that which is signified by the thought of the scheme. BUT IN THIS GIVING OF THE DESIGN, THE ENTITY EXPECTS TO RECEIVE THE MEANING. That is to say: WHAT IS GIVEN MUST BE RETURNED, RESTITUED IN THE ENTITY, BUT WITH A NEW, "CULTURAL" MEANING. THAT "SENSE", EXPRESSION OF THE MEANING, IS WHAT THE PASU PUTS IN THE ENTITY IN PLACE OF THE DESIGN,
TRANSFORMING THE ENTITY INTO A "CULTURAL OBJECT". It is already clear, in this quotation, that the "cultural object" is an external entity to which a meaning has been "given", the expression of the meaning of an inner concept-setting.

Seventh - "THE AGREEMENT BETWEEN THE MACROCOSMIC OBJECTIVE OF THE PASU FINALITY AND THE SUPRAFINALITY OF THE ENTITY THUS REQUIRES A TWO-WAY MOVEMENT: FROM THE ENTITY TO THE PASU AND FROM THE PASU TO THE ENTITY".

"THE EXTREMES OF THE FIRST MOVEMENT ARE THE PERCEPTION OF DESIGN AND MEANING; THE EXTREMES OF THE SECOND ARE MEANING AND EXPRESSION".

Eighth - Since in the following articles we will refer especially to the "second movement", it is convenient to remember what it consists of: "THE MEANING,

CONTAINED IN A CONCEPT, IS PROJECTED "TOWARDS THE WORLD", IN THE DIRECTION OF AN ENTITY THAT IS BEYOND THE SENSORY SPHERE"; THE EXTERNAL MANIFESTATION OF THE PROJECT IS THE EXPRESSION OF A SIGN; THE SIGN, EXPRESSED BY A BODILY MOVEMENT, IS A SIGN PLACED ON THE ENTITY OF REFERENCE; THIS SIGN ON THE ENTITY, WHICH INDICATES THE SIGN, CORRESPONDS TO WHAT IS SIGNIFIED BY THE DEMIURGIC DESIGN OF THE ENTITY; THE SIGN IS NOW PLACED ON THE GIVEN DESIGN".

THE KNOWLEDGE OF THE ENTITY IS THE PASSAGE FROM THE DEMIURGIC DESIGN TO MEANING: THAT IS WHY THE PROJECTION OF MEANING, OF A SIGN, ON THE ENTITY, IS THE RE-KNOWLEDGE OF THE ENTITY; ONLY BY BEING RE-KNOWN, BY BEING SIGNIFIED, DOES THE ENTITY ACQUIRE "MEANING". THE DEMIURGIC DESIGN IS THE BEING-FOR-MAN, THE OBJECT OF KNOWLEDGE: ONLY THE HUMAN SIGN IN THE ENTITY, THE RE-KNOWLEDGE, GIVES IT MEANING, MAKES IT EXIST-FOR-MAN".

Ninth - But the "sense placed in the entities" requires, for its perpetuation, the collective contest of "culture": "The entity begins to exist-for-man when it is marked with the sign and acquires "sense". But we must warn that such "sense" can only last if the sign that confers it is also used by other passués to recognize and affirm the entity. The sign, in fact, must be understood by the community, learned and taught, perpetuated collectively in the world, that is to say: the sign placed on the entity must be expressed CULTURALLY. This condition of the purpose of the pasu determines that the sign is expressed as a TERM OF A LANGUAGE, AS A REPRESENTATIVE OF A CONCEPT", "a community can,
Thus, to agree on certain signs to communicate the knowledge of entities and to sustain their meaning. Such a set of signs constitutes THE EXPRESSION OF A LANGUAGE, not the language itself since, as we have seen, all language has its origin in the cultural structure: A STRUCTURAL LANGUAGE IS A LIVING ORGANISM AND, THEREFORE, CAN GROW AND DEVELOP; SIGNS ARE ONLY PROJECTS, REPRESENTATIONS, OF CONCEPTS AND SYSTEMS OF CONCEPTS".

Tenth - "The pasu puts the meaning in the entity and, even when death prevents him from expressing it perpetually, the meaning is prolonged if other pasu associate themselves to sustain it as a common meaning: the entity thus marked, with a collectively agreed sign, becomes a CULTURAL OBJECT. Naturally, if what has been placed on the entity is a sign such as I, which represents a symbol I (figure 21) that is a replica of a concept xx, it follows that what the community agrees on first is the conceptual knowledge of the entity: but, once the entity has been signed by the expression of the concept and such meaning has been recognized by the members of the society, nothing prevents each one from accessing the design individually and deepening his understanding". "What RELIGATES then, to the pasú society as such, is the meaning placed on the entities, a meaning that is to a certain extent shared by all. And it is this union of the pasúes among themselves THROUGH THE ONTIC SENSE that constitutes the external form of CULTURE".

Eleventh - "To sum up, "cultural objects" can be "internal" or "external". The "internal cultural objects" are part of the cultural structure and constitute a first degree in the reality of the object. The "external cultural objects" are embodied and materialized projects of the former and represent a second degree in the reality of the object; they are recognized in the world as a reflection of the internal objects: naturally, if such dependence is not noticed, the gnoseological error of attributing the cultural qualities directly to the physical body or entity on which the project has been carried out can be committed". Notwithstanding this definition, we will henceforth adhere to the guideline established in the first commentary: in everything that refers to "superstructures", cultural objects must be considered "external".

Twelfth - These quotations and clarifications about cultural objects are appropriate to understand the definitions of "superstructure" and "external culture". Elementally, we have said that "an external culture is the FORM that determines a "superstructure" and that "the members of a superstructure are cultural objects and men, pasu or lost viryas". "According to this, superstructures can only be external, since they include man in their complexion."
"Now, we know that a "culture" is something that is formed to fulfill the macrocosmic objective of the purpose of pasu and, as we saw, something that "progresses", that develops towards perfection: the "progress" is RATIONAL, it consists in increasing the understanding of the entities in perfecting the cultural objects. From this rational vision of the world, from this putting sense in the entities, the cultural objects that form the cultural CONTEXT of the pasu are EMERGING. But cultural objects are not simply things deposited in the world: when they are NAMED, when they receive a MEANING, they have been impelled to occupy a RATIONAL place together with other cultural objects, that is to say, to keep with them certain SIGNIFICANT RELATIONSHIPS". As we shall see in detail in article C, between cultural objects there is a CONNECTION OF MEANING that constitutes the superstructure itself.
"Thus, in each entity that the pasu makes sense of, a cultural object emerges that is integrated into an external superstructure, whose global form is called "culture". And the external superstructures grow systematically as new cultural objects are incorporated, existing ones are perfected, or new relationships are established between them".

Thirteenth - "But one should not naively believe that the superstructures are mere projections of the internal cultural structure of the Pasu: on the contrary, THE SUPERSTRUCTURES POSSESS "LIFE OF THEIR OWN", THEY ARE CAPABLE, NOT ONLY OF INTEGRATING MAN IN HIS COMPLEXION, BUT OF DETERMINING HIS WILL. WHAT IS THE "MIND" WHICH, ANALOGOUSLY TO THE INTERNAL CULTURAL STRUCTURE, ANIMATES THESE EXTERNAL SUPERSTRUCTURES? ANSWER: A CLASS OF UNIVERSAL ARCHETYPES CALLED "PSYCHOID" OR "EGREGOROS".

Fourteenth - Since external cultures present a structural CAPACITY too great to attempt their rigorous description or even to approach it, it is usual to reflect on certain "fractions" or substructures called "cultural fact". In order to visualize the explanations we must always refer to "cultural facts", but the conclusions obtained can then be extended to the totality of the cultural form by analogical induction. The cultural fact is determined by "cultural space" and "historical time".

"The space covered by an external culture is undoubtedly enormous: every place containing an external cultural object is part of such a space, from the place occupied by the most distant galaxy to that in which subatomic particles move, passing through all the cultural objects common to society. In truth, the scope of external culture is incredibly extensive; and this is due to the effect of the "meaning-postor" activity that characterizes the pasu or the lost virya; the scope of this assigning effect will be better understood if we define "EXTERNAL CULTURAL SPACE" as any place in which it is possible to do any of the following three things: a) DISCOVER A DESIGNATED ENTITY; b) PROJECT A SIGN; c) RECOGNIZE AN OBJECT. Space
that meets some of these requirements constitutes the "universe" of external cultural objects".
"The cultural fact is, then, "that fraction of the external culture that involves us in its plot" and which must be studied in order to understand the structural foundation of the external culture which, as we know, is of a higher degree than that of the internal culture or cultural model. And the cultural fact, as a historical fact, is, as we have seen, "the manifestation of a psychoid Archetype or Myth in a given cultural space".

Fifteenth - "To sum up, we have proved that between the external culture and the internal culture there is a strict structural correspondence, in such a way that the concepts or assertions of the internal cultural structure are reflected in cultural objects of the external culture; and that the continuous meaning of the internal cultural structure is correlative with the continuous temporal meaning of the historical becoming of the external culture. We also saw that the manifestation of a symbol I, which replicates a concept XX, is analogous to the manifestation of a psychoid Archetype during a cultural event".

Sixteenth - It is important to keep clearly in mind the sphere of manifestation of external cultures, that is, the field of existence of superstructures. This was already defined in the framework of the micro macrocosmic analogy and it is convenient to reread it now. "Let us consider region A (figure 39). From the archetypal plane the universal Archetypes unfold towards the material plane, impelled by the Beauty Aspect or active Intelligence, and manifest themselves as finite entities, trying to reach the entelechy: FROM THE UNIVERSAL POINT OF VIEW, THE ENERGETIC ENTELEQUIAL LEVEL OF THE FINITE ENTITIES IS THAT INDICATED WITH DOTTED LINES AS A LIMIT.
OF THE REGION (A). That is to say that the finite entities, as such, underlie in the depths of the demiurgic unconscious. However, the entities, in addition to the universal term imposed upon them by the finality of the Archetypes, are marked by the particular term of the

suprafinality of monads, THEY ARE DESIGNED FOR THE PASU, they have a key to their plan that can be discovered and revealed by reason: DESIGN TRANSFORMS THE ENTITIES INTO BEINGS-FOR-MAN. Man's purpose is to discover the design of entities and to give them meaning. Man thus converts entities into "cultural objects", giving them the possibility of existing "beyond" the deep region, of "coming out" of demiurgic unconsciousness. As can be seen in the energetic scheme, entities become more conscious as they gain meaning. After the level of the "designated entities" is the region (B) of the EXTERNAL CULTURES, which consist of "cultural objects", and superstructured "men": the designated entity enjoys here, as a "cultural object", an existence of superior degree, full of sense, which represents for the Demiurge "a good", "an act of love", etc.

"Region (B) is analogous to region (b) in the same way that the external cultures, or superstructures, that the former contains are analogous to the cultural structure of the latter". "To understand this correspondence in greater depth, the following reasoning is necessary: the "rational subject" of the pasu can be considered AS AN OPERATOR THAT TAKES ARCHETYPICAL ELEMENTS FROM REGION (a), REPRESENTING THE DESIGN OF THE ENTITY, AND TRANSFERS THEM TO REGION (b).
WHERE THEY ARE STRUCTURED AS A SCHEME OF THE ENTITY; the rational subject would thus be found operating on the line of points that separates regions (a) and (b). Well then: THE PASU COLLECTIVELY PERFORMS IN THE WORLD A FUNCTION ANALOGOUS TO THAT WHICH THE RATIONAL SUBJECT PERFORMS IN THE PASU. That is to say, THE PASU COLLECTIVELY CARRIES THE FUNCTION OF BEING THE SOURCE OF THE REASON OF THE WORLD: IT IS BY ITS POSTURE ACTIVITY OF SENSE THAT THE REASON OF THE WORLD EMERGES, THAT THE ENTITIES, UNTIL THEN SUBMITTED IN THE UNIVERSAL, ACQUIRE PARTICULAR EXISTENCE AS CULTURAL OBJECTS AND RELIGATE THROUGH LOVE, INTEGRATING INTO THE SUPERSTRUCTURES OF THE EXTERNAL CULTURES".
"With this criterion the function of the pasu in the world is clearly defined: the pasu, microcosm, can be considered AS AN OPERATOR THAT TAKES DESIGNATED ENTITIES FROM REGION (A) (figure 39) AND TRANSFERS THEM TO REGION (B) WHERE THEY ARE STRUCTURED AS CULTURAL OBJECTS: the pasu, microcosm,
would thus be found operating on the dotted line that separates regions (A) and (B) of the macrocosm. But such activity of the pasu is "collective", which means that, in spite of everything, its cultural operation, its rational transformation of the world, obeys to a large extent to a group soul, to an egregore, to a psychoid Archetype, or Manu, who directs the destiny of the community. This cannot occur otherwise if the collective function of pasú is to be analogous to that of the rational subject IN the pasú: the rational subject is a manifestation of the soul in the microcosm and, therefore, the "soul" of the macrocosm, the "anima mundi", must also manifest itself in the pasu community, which fulfills the function of "macrocosmic rational subject"; and such a manifestation of the soul of the Demiurge over the pasu community can only be realized through the devic hierarchies, that is, by means of a group soul, egregore, psychoid Archetype, Manu, etc.".

Seventeenth - The "ESSENTIAL POSTULATE OF THE STRUCTURAL MODEL" states the following: "To an ontic sphere corresponds a cylindrical link in the cultural structure; to a series of concentric spheres superimposed from larger to smaller, as "essence" of an external entity, corresponds a bundle of rectangular planes that are

intersect on the axis of the cylindrical link as the "truth" of the entity in the cultural structure.

Eighteenth - The "usual concept" of the "horse", the one that everyone understands because it is expressed in common language and alludes to the real horse, "to which archetypal matrix of the horse design corresponds? Answer: To the ESSENTIAL MATRIX. It is evident that if the essential matrix is the subjective form that individualizes the horse, the form that completes its equine nature and makes it THAT horse, then THAT horse will be known first under such essential form: THE HABITUAL CONCEPT OF THE HORSE IS AN ANALYTICAL DESCRIPTION OF THE ESSENTIAL MATRIX OF THE HORSE DESIGN;
and this "habitual concept", as we see it, is the aspect of the TRUTH of the horse that is normally noticed in the usual sociocultural language, in the current language. That is why we defined further back that "THE CONCEPT OF THE ENTITY, EXPRESSED IN THAT NORALLY HORIZONTAL LANGUAGE, PROPOSES AS THE TRUTH OF THE ENTITY THE ANALYTICAL DESCRIPTION OF THE ESSENTIAL MATRIX".

Nineteenth - "The model of design allows to extend this definition of "habitual concept" to "every entity". In figure 46, in fact, it can be seen that one of the axial planes, marked AB, is parallel to the plane of horizontal signification (STt): THE AXIAL PLAN AB REPRESENTS THE HABITUAL CONCEPT OF THE ENTITY, THAT IS TO SAY,
TO THE CONCEPT OF THE ESSENTIAL MATRIX. In the same figure we can also observe other axial planes within the cylindrical link or schema of the entity: these are the slice concepts of the virtual matrices of the design, concepts that can only be noticed in the context of oblique planes of signification, corresponding to non-habitual languages".

B - Analogical study of the "macrocosmic objective of the pasu's purpose".

The preceding summary has refreshed the concepts of "superstructure" and "cultural object" and has put us in a position to describe an analogical model of "superstructure". However, such a model cannot be presented in isolation from the model of cultural structure already seen: on the contrary, the model of superstructure must start from well-defined relations with the model of cultural structure; such relations express, naturally, REAL LINKS between the macrocosmic external world and the microcosmic psychic structure of the pasu. That is to say, such relations CONDITION the analogical correspondence between the adopted superstructure model and the cultural structure model based on figure 12. Another unavoidable CONDITION is, for example, the ESSENTIAL POSTULATE OF THE STRUCTURAL MODEL, which makes correspond to a "cylindrical link" of the cultural structure an "ontic sphere" as a model of the design of an external entity. We must begin, then, by positing the relations that link both structures; and this can only be done, without losing sight of the fact that the model must be based on the reality of the entities, by means of a detailed analysis of the "REAL LINKS between the macrocosmic external world and the microcosmic psychic structure of the pasu". Of course, the analysis will fulfill the proposed objective if it is applied to solve a well posed PROBLEM; the first step will aim, then, at evidencing the problem.

Let us consider figure 12. In it is represented a STRUCTURE MODEL whose elements consist of KNOTS AND LINKS. This model, as explained, presents analogical correspondence with the real CULTURAL STRUCTURE of the pasu: in the cultural structure the place of the knots is occupied by PRINCIPLES and that of the links by RELATIONSHIPS, that is, by SYSTEMIC SCHEMES OF ENTITIES.

The aforementioned problem will become evident when we inquire whether a "superstructure", that is, an "external structure composed of "cultural objects and men", can be represented by means of a model similar to that of figure 12. In general the answer is affirmative: both the superstructures, as well as the cultural structure, correspond PARTICULARLY to the model of figure 12, insofar as this model describes an organization of KNOTS AND LINKS. However, and this is where the problem arises, THE COMMON STRUCTURAL CHARACTER DOES NOT IMPLY THAT BETWEEN BOTH ORGANIZATIONS THERE IS A POINT CORRESPONDENCE, THAT IS, THAT THE KNOTS AND LINKS OF ONE SUPERSTRUCTURE CORRESPOND TO
KNOTS AND LINKS OF THE CULTURAL STRUCTURE: on the contrary, as will be shown later, the real correspondence is governed by a law of INVERSE SIMETRY. Evidently, in order to have a "superstructure model", it is not enough to establish that the real superstructures and the cultural structure of the pasu present analogy with the model of figure 12: it is clear that there is a problem and that this consists in determining what relation links the two structures.

The solution to the problem can only come from a precise analysis of the harmonious relationship that the microcosm maintains with the macrocosm in order to fulfill the "macrocosmic objective of its finality": in order to fulfill this objective, the pasu KNOWS the design of external entities and EXPRESSES the meaning that makes them cultural objects. Let us recall the quotation from the Seventh Commentary: "the agreement between the macrocosmic objective of the pasu's finality and the suprafinality of the entity thus demands A TWO-WAY MOVEMENT: FROM THE ENTITY TO THE PASU AND FROM THE PASU TO THE ENTITY; the
extremes of the first movement are the PERCEPTION of the design and the meaning; the extremes of the second are the meaning and the EXPRESSION". Concretely, the analysis must be based on the description of these two movements in order to contribute effectively to the solution of the problem.

An invaluable aid for any analytical explanation is the graphic complementation; this is verified in the present case by observing the synoptic table of figure 73. The following analysis refers fundamentally to this figure, where the two movements required by the macrocosmic objective of the purpose of the pasu are represented.

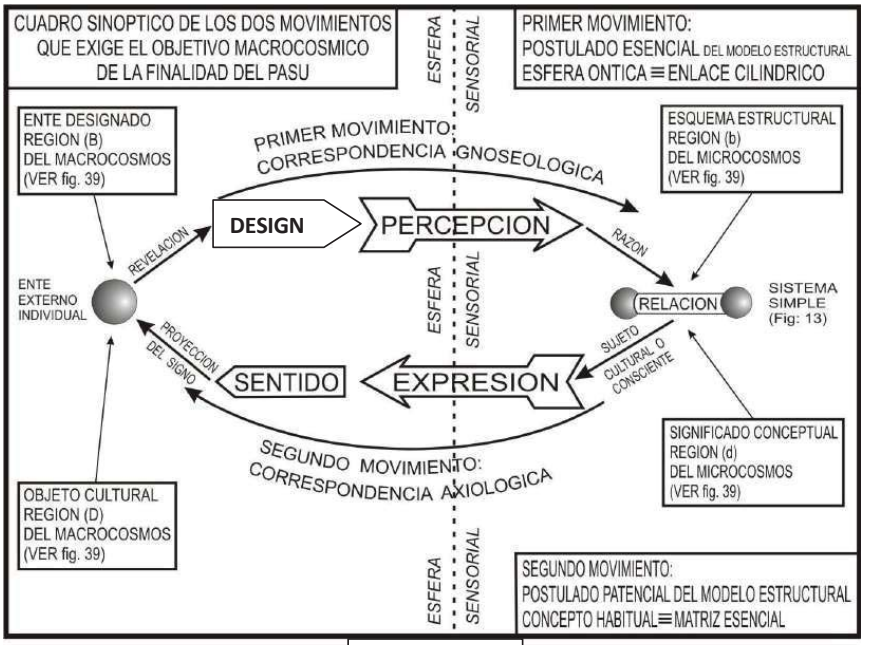

FIGURE 73

Let us begin by pointing out that figure 73, in agreement with figure 39, shows us TWO clearly defined REGIONS: to the left of the line of segments is the REGION (B) of the macrocosm, seat of the external entities, while to the right of such line extends the REGION (b) of the microcosm, where the cultural structure is rooted. The line of segments that separates both regions symbolizes the limit of the SENSORY SPHERE of the pasu: all KNOWLEDGE of the external world must necessarily cross this sphere; the SENSIBLE INTUITION of an external object is the PERCEPTION of the design: by means of PERCEPTION the design crosses the sensory sphere and reveals itself to reason for its intelligible apprehension.

Figure 73, like figure 46, is in agreement with the ESSENTIAL POSTULATE OF THE STRUCTURAL MODEL which states the following (comment "Sixteenth"): "TO AN ONTICAL SPHERE CORRESPONDS A CYLINDRICAL BOND IN STRUCTURE CULTURAL". Thus, in REGION (B), the "ontic sphere" or "model of design" has been represented with a circumference and marked as "INDIVIDUAL EXTERNAL ENTITY": this indicates that the design, the being-for-man subposed in the entity, is the one that completes its universal nature and grants it specific individuality. On the other hand, in REGION (b) of the microcosm, a SIMPLE SYSTEM of the cultural structure composed of two nodes and a CYLINDRICAL LINK has been exposed: in conformity with the essential postulate, such a cylindrical link corresponds semetically to the ontic sphere perceived through the sensory sphere; that is to say: if the ontic sphere is a "model of design", and this is the "essence of the entity", then the cylindrical link contains the "scheme of the entity", the rational interpretation of the design, the "truth of the entity", etc.

How does the ontic sphere cause a cylindrical link in the cultural structure? Answer: by means of the FIRST MOVEMENT "from the entity to the pasu". In this movement the design, the being-for-man, reveals itself to reason and makes it possible for the pasu to KNOW the essence of the entity: that is why the sense of the first movement is indicated in Figure 73 as GNOSEOLOGICAL CORRESPONDENCE. The upper sequence of arrows clearly shows us that the PERCEPTION of DESIGN traverses the SENSORY SPHERE and transfers to REASON its content, which is schematized by the latter and integrated into the cultural structure as a CYLINDRICAL LINK between knots, that is, as a RELATIONSHIP between principles. In this way the passu KNOWS the essence of the entity; the Relation will be, henceforth, the KNOWN, the "truth of the entity".

With respect to the problem of the analogical correspondence between the superstructures and the cultural structure, we must now ask ourselves if this FIRST MOVEMENT offers us any solution. But we will not have to look too far to see that the answer is negative: the first movement reveals nothing about the relation posed. Why? Answer: because a superstructure is composed exclusively "of cultural objects and men", being in this case "man" also a cultural object in his character of "neighbor": IN THE FIRST MOVEMENT WE ARE NOT DEALING WITH "CULTURAL OBJECTS" BUT WITH "DESIGNATED ENTITIES", WITH INDIVIDUAL ENTITIES THAT REVEAL THEIR DESIGNATION TO REASON AND THAT, AT THE END OF THE FIRST MOVEMENT, EQUAL A CORRESPONDING MEANING.

In synthesis, the first movement demanded by the macrocosmic objective of the finality of the pasu determines a GNOSEOLOGICAL CORRESPONDENCE between the perceived external entity and an equivalent relation of the cultural structure. Clearly, it is seen that this gnoseological correspondence IS NOT a relation that allows understanding the superstructures because IT DOES NOT REFER TO CULTURAL OBJECTS but to designated external entities.

Since the presence of cultural objects is indispensable for understanding the superstructures and defining their analogical model, we must remember that they are the product of the second movement, as explained in the eighth commentary: consequently, from the analysis of the second movement will emerge the solution sought. Henceforth, therefore, we will deal exclusively with the analysis of the second movement, and we will definitively discard the gnoseological correspondence in order to define the model of superstructure.

The second movement that demands the macrocosmic objective of the purpose of the pasu goes "from the pasu to the entity": "its extremes are meaning and EXPRESSION". In figure 73 this movement is represented by the lower sequence of arrows: they clearly show us that the MEANING of the Relation, that is, the truth of the entity, crosses the SENSORY SPHERE in the opposite direction to the first movement through the EXPRESSION of the cultural or conscious subject; the meaning expressed in the world gives CULTURAL MEANING to the external entity of reference and transforms it into CULTURAL OBJECT; THE EXPRESSION EXPRESSES THE MEANING AND WHAT IS EXPRESSED IS THE MEANING, THE PROJECTION OF THE SIGN ON THE DESIGNATED EXTERNAL ENTITY; THE PASU, THROUGH THE EXPRESSION OF THE MEANING, PUTS MEANING IN THE
ENTITY AND TRANSFORMS IT INTO A CULTURAL OBJECT. This correspondence between the meaning of the relation and the external entity, that is to say, between the CYLINDRICAL LINK of the cultural structure and the ONTICAL SPHERE, IS WITHOUT A DOUBT THE BINDING SEEKED TO SOLVE THE PROBLEM. The model of superstructure is conditioned by this correspondence since the elements of the real

superstructures, the

CULTURAL OBJECTS exist because of the EXPRESSION of meaning in the second movement.

Now, just as the first movement is characterized by the KNOWLEDGE of the design and therefore gives rise to a GNOSEOLOGICAL correspondence, the second movement is characterized by the CULTURAL VALUE placed in the entity and therefore establishes an AXIOLOGICAL correspondence between the cultural object and the cultural structure; such a character is indicated in figure 73 as the title of the arrow showing the direction of the second movement. It is evident, finally, that AXIOLOGICAL CORRESPONDENCE is the fundamental determination to be considered in order to represent a real superstructure by means of a structural model similar to that of figure 12. The axiological correspondence is, then, the solution of the problem; now it only remains for us to METHODOLOGICALLY INTERPRET its meaning in order to concretize effectively the analogical model of superstructure.

C - Methodological interpretation of the "axiological correspondence": The essential postulate.

The methodological interpretation of the axiological correspondence will allow us to establish a complementary principle of the essential postulate, which the Hyperborean Wisdom calls PATENT POSTULATE OF THE STRUCTURAL MODEL:
attending to the determination affirmed by this postulate, the analogical model of superstructure will be logically deduced from the structural model of figure 12. However, the intelligible formulation of the pathential postulate requires a previous axiological explanation of the CONSTITUTION of the real superstructures.

We shall begin this explanation by clarifying that, just as the act by which the Demiurge causes the existence of entities is called CREATION, so also the act by which the pasu causes the existence of superstructures, by putting meaning into the created entities, is called CONSTITUTION. The pasu, in effect, CONSTITUTIONS the superstructures by adding a CULTURAL VALUE to the designated external entities and transforming them into cultural objects. THE "MEANING" PLACED ON THE ENTITIES IS, THEREFORE, A "CULTURAL VALUE", DIFFERENT IN EACH RECOGNIZED CULTURAL OBJECT: THAT IS WHY THE UNDERSTANDING OF THE SUPERSTRUCTURES IS ONLY POSSIBLE WITH THE HELP OF AN "AXIOLOGICAL CONCEPT" OF AN EXTENSION EQUIVALENT TO THAT OF THE CONCEPT OF SUPERSTRUCTURE. A
The concept that meets these conditions is that of EXTERNAL AXIOLOGICAL CONTEXT.

This concept is defined by analogy with the concept of SIGNIFICANT CONTEXT OF THE LANGUAGES OF THE CULTURAL STRUCTURE, already explained above: THE EXTERNAL AXIOLOGICAL CONTEXT IS ANALOGOUS TO THE CONTEXT OF THE LANGUAGES OF THE CULTURAL STRUCTURE.
What does this analogy tell us? Answer: that, just as the MEANING of a thought Relation only signifies a concept when it is NOTED in the CONTEXT of a structural language, similarly an external cultural object only acquires MEANING when it is NOTED in the AXIOLOGICAL CONTEXT of a superstructure. In other words: the superstructure, whose form is called CULTURE and its moment CULTURAL FACT, CONSTITUTES a CONTEXT.
AXIOLOGICAL that determines the MEANING of every cultural object located in its vicinity. As we shall see, this condition that both conceptual meaning and ontic meaning require to be NOTED in their respective contexts, imposes a VISUAL CRITERION for the methodological interpretation of the axiological correspondence.

Let us consider how the axiological context perceives existence. At first there is only the PHYSICAL SPACE within which the individual entities are distributed: each entity, in its place, has a particular design that individualizes it and that is ready to reveal itself to the perception of the pasu as being-for-man. The first movement of the macrocosmic objective of finality (figure 73) establishes a gnoseological correspondence between the external entity and the cultural structure by means of which the design is schematized and contained in a Relation: "to an ontic sphere corresponds a cylindrical link of the cultural structure". EVIDENTLY, THE PHYSICAL SPACE AND ITS POPULATION OF ENTITIES IS "GIVEN" TO THE PERCEPTION OF THE PASU: AN EXTERNAL WORLD EXISTING A PRIORI TO ALL INTUITION.
SENSIBLE. The "GIVEN", the physical space and the entities is what is CREATED by the Demiurge.

With the second movement of the macrocosmic objective of finality (Figure 73) the pasu establishes an axiological correspondence between the cultural structure and the external entities, to which it PUTS meaning and transforms into cultural objects. (It must always be kept in mind that when we say "the pasu" we are referring in general to the "pasu community", since the CONSTITUTION of an external culture is a COLLECTIVE work). The external entities are a priori distributed in the physical space: the meaningful concept expressed by the pasu transforms the entities into CULTURAL OBJECTS and the physical space into CULTURAL SPACE (comment Fourteenth Commentary). The cultural space is then populated by cultural objects that conserve the position of the ontic distribution in the physical space: it is logical that this happens because the cultural objects arise as a consequence of the particular CULTURAL VALUE placed in each of the external entities. The population of cultural objects CONSTITUTES in the cultural space the AXIOLOGICAL CONTEXT that confers MEANING to each one in particular. EVIDENTLY, THE CULTURAL SPACE AND ITS POPULATION OF CULTURAL OBJECTS IS "THAT WHICH IS PLACED" BY THE EXPRESSION OF THE PASU: AN EXTERNAL WORLD EXISTING A POSTERIORI OF THE RATIONAL ELBORATION OF THAT WHICH IS GIVEN TO THE SENSITIVE INTUITION. The "PUT", the cultural space and the cultural objects, is what is CONSTITUTED by the pasu.

CULTURAL SPACE encompasses three regions of the macrocosm: region (B), region (C) and region (D) (see figure 39). Of these regions, the most important for the Demiurge is region (D), where the meaning of the entities valued by the pasu emerges, that is, where cultural objects exist and manifest as such: region (D) is the SPHERE OF MEANING OF THE WORLD, analogous to region (d) of the microcosm or SPHERE OF LIGHT, that is, analogous to the region where the conscious representations of the pasu emerge, the ideas based on conceptual meaning. Let us remember that THE SPHERE OF MEANING OF THE WORLD is the region of the structure of the Cosmic Mind where the purpose of the pasu is fulfilled, that is, where the MEANING OF THE WORLD emerges, the cultural MEANING placed by the pasu in the entities; the purpose of the pasu consists in giving pleasure to the Demiurge: the pleasure of the CREATOR who sees his work VALUED by the subsequent discovery that fills it with MEANING. But, for the pasu, the SPHERE OF MEANING OF THE WORLD is only CULTURAL SPACE, a space
constituted by its postor expression of meaning How does expression constitute cultural space? Answer: through BODILY MOVEMENT: "THE CONTINUOUS EXTERNAL MOVEMENT IS TO EXPRESSION AS CONTINUOUS SIGNIFICATION IS TO SIGNIFICATION. Or, better: EXPRESSION IS A (SIGNIFICATIVE) MOMENT OF THE CONTINUOUS EXTERNAL MOTION". As demonstrated in
the article "Finality and Suprafinality...", "the inner movements of the sensory sphere, among which "thinking" stands out, and the outer movements, occur in the planes of the

sensory sphere, among which "thinking" stands out, and the outer movements, occur in the planes of the sensory sphere, among which "thinking" stands out.

continuous, parallel and correlative", that is to say, ANALOGICAL: hence the analogical correspondence of the cultural space, where the postorative expression of meaning takes place, with the sphere of light, where conscious thought takes place. And, as the AXIOLOGICAL CONTEXT is constituted in the cultural space, it presents analogical correspondence with the SIGNIFICANT CONTEXT of a language of the cultural structure: in particular, a cultural object situated in the axiological context presents AXIOLOGICAL CORRESPONDENCE with a conceptual meaning noted in the significant context of the cultural structure; such axiological correspondence is what we still have to interpret methodologically to represent the model of superstructure.

We must now ask: What does the expression express? "Not the concept because the concept is a slice of the Relation, that is, an aspect of the schema of the entity noticed in the meaningful context of a language; the concept never leaves the cultural structure: it can only be THOUGHT." The answer offered there is: "THE PROJECTION OF THE SIGN". "To the question What does the expression express? The answer is: the projected sign. And to the question How does the expression put the meaning in the entity? It is answered: by the projection of the sign". But "the projection of the sign" is the culmination of the second movement, the one that establishes an axiological correspondence between the CONCEPTUAL MEANING and the cultural object: THROUGH THE SECOND MOVEMENT THE PASU PROJECTS ON THE ENTITY A SIGN THAT AXIOLOGICALLY CORRESPONDES
WITH A CONCEPTUAL MEANING. In the eighth commentary the parts of this movement are described, which we now repeat. "THE MEANING, CONTAINED IN A CONCEPT, IS PROJECTED "INTO THE WORLD", IN THE DIRECTION OF AN ENTITY THAT IS "BEYOND THE SENSORY SPHERE"; THE EXTERNAL MANIFESTATION OF THE PROJECT IS THE EXPRESSION OF A SIGN; THE SIGN, EXPRESSED BY A BODILY MOVEMENT, IS A SIGN PLACED ON THE ENTITY OF REFERENCE; THIS SIGN ON THE ENTITY, WHICH POINTS TO THE SIGN, CORRESPONDS TO WHAT IS SIGNIFIED BY THE DEMIURGIC DESIGN OF THE ENTITY; ON THE "GIVEN" DESIGN, THE SIGN IS NOW "PLACED"."

"THE KNOWLEDGE OF THE ENTITY, the first movement, is the PASSING FROM THE DEMIURGICAL DESIGN TO THE SIGNIFICANCE: THEREFORE the second movement, THE PROJECTION OF THE SIGNIFICANCE, OF A SIGN ON THE ENTITY, IS THE RE-KNOWLEDGE OF THE ENTITY; ONLY BY BEING RE-KNOWN, BY BEING SIGNED, THE ENTITY ACQUIRES "SENSE". THE DEMIURGIC DESIGN IS THE BEING-FOR-MAN, THE OBJECT OF KNOWLEDGE: ONLY THE HUMAN SIGN IN THE ENTITY, THE RE-KNOWLEDGE, GIVES IT MEANING, MAKES IT "EXIST-FOR-MAN". That is to say: it TRANSFORMS IT INTO "CULTURAL OBJECT".

Apparently, every cultural object exists by the projection of a sign on an individual entity. Let us analyze this fact in more detail. The individual entity reveals its design to the pasu in the first movement of the macrocosmic objective of finality (figure 73). The design or "essence of the entity" is interpreted by reason and schematized in a Relation of the cultural structure or "truth of the entity".

The sign projected on the entity in the second movement expresses an "aspect" of that truth of the entity, that is to say, a conceptual meaning: the CULTURAL VALUE that transforms the individual entity into a cultural object is the content that the sign deposits in the entity and confers meaning on it. It is evident, then, that the individual entity, and its design, act as SUPPORT of the OBJECTIVE CULTURAL PROPERTIES. With other

words: AN INDIVIDUAL ENTITY, ITS DESIGN, IS THE SUPPORT OF THE PROPERTIES OF A CORRESPONDING CULTURAL OBJECT.

This means that, "under" the cultural properties of the object, we find the design as their essential substratum. In truth, every cultural property is only the qualitative AFFIRMATION that the projection of the sign exerts on the design of the entity: NOTHING CONCRETE COULD BE "PLACED" WITH THE PROJECTION OF THE SIGN THAT WAS NOT ALREADY PREVIOUSLY IN THE ENTITY, INCLUDED IN THE FORMATIVE PLAN; THAT IS WHY THE CULTURAL CONTENT PLACED IN THE ENTITY CAN ONLY BE A "VALUE", AN AXIOLOGICAL CATEGORY. In a given entity, in its
designation, the totality of the archetypal matrices of the Plan are present; when that entity becomes a "cultural object", it means that ONE particular MATRIX of the series has been AFFIRMED above all the others: the objective cultural properties only DESCRIBE that particular matrix WHICH WAS ALREADY IN THE ENTITY integrating the designation and which still remains as an essential support. As demonstrated in article E11 for the case of the ontic horse, but which can be extended to any other entity, what is first known of a designated entity is the ESSENTIAL MATRIX; although the whole design is schematized in a cylindrical link or Relation, the gnoseological correspondence determines that the essential matrix is codified in a HABITUAL LANGUAGE OR SOCIOCULTURAL LANGUAGE as a HABITUAL CONCEPT.
(Eighteenth and Nineteenth comments): the usual concept is "normally" horizontal and, therefore, its meaning is the first one noticed when the subject refers to its Relationship or scheme. Two important conclusions follow from this fact: THAT A MEANING EXPRESSED IN HABITUAL LANGUAGE CAN ONLY CORRESPOND TO A "HABITUAL CONCEPT". AND THAT, IF A HABITUAL CONCEPT PRESENTS A GNOSEOLOGICAL CORRESPONDENCE WITH AN ESSENTIAL MATRIX, ITS EXPRESSION ON THE DESIGN OF THE ENTITY MUST "AFFIRM" THAT ESSENTIAL MATRIX.

It is now understood why the cultural properties are supported by the design of the entity: because in the second movement, when expressing the conceptual meaning, what is actually projected is the meaning of the habitual concept and this meaning, placed on the design, is nothing more than the AFFIRMATION of the corresponding essential matrix. Thus, the essential matrix EMERGES above the remaining archetypal matrices and becomes VISIBLE for cultural recognition: but such emergence occurs in the axiological context of the remaining cultural objects and this confers on it the particular MEANING that characterizes it. THE SIGN PROJECTED ON THE ENTITY, WHICH TRANSFORMS THIS CULTURAL OBJECT, HAS THE CAPACITY OF THE ESSENTIAL MATRIX AND THE MEANING OF THE HABITUAL CONCEPT: ITS PROJECTION AFFIRMS THE ESSENTIAL MATRIX AND MAKES IT EMERGE WITH CULTURAL MEANING. BUT WHERE DOES THE CULTURAL OBJECT "EMERGE"? ANSWER: THE INDIVIDUAL ENTITY IS NATURALLY IN REGION (B), I.E. IN THE "ASTRAL WORLD": THE PROJECTION OF THE SIGN DRIVES THE ESSENTIAL MATRIX TO MANIFEST ITSELF IN REGION (D), I.E. IN THE "SPHERE OF SENSE OF THE WORLD", WHEREBY THE ENTITY BECOMES A "CULTURAL OBJECT". CONVERSELY, EVERY CULTURAL OBJECT, WHOSE MEANING EMERGES IN REGION (D), IS ESSENTIALLY SUPPORTED BY AN INDIVIDUAL ENTITY SITUATED IN REGION (B). THE "CULTURAL VALUE" DEPENDS ON THIS EMERGENCE, ON HOW MUCH THE ESSENTIAL MATRIX EMERGES IN THE SPHERE OF MEANING OF THE WORLD: THE GREATER THE EMERGENCE, THE GREATER THE CULTURAL VALUE, THE GREATER THE INTENSITY OF MEANING, ETC.

Consequently, THE SECOND MOVEMENT CONSISTS IN THE AXIOLOGICAL CORRESPONDENCE BETWEEN THE HABITUAL CONCEPT OF A SYSTEM OF CULTURAL STRUCTURE AND THE ESSENTIAL MATRIX OF DESIGN.
OF AN INDIVIDUAL EXTERNAL ENTITY. To incorporate this fact to the structural model we must notice that the second movement is the answer to the first one and that this is determined by the ESSENTIAL POSTULATE. In figure 46 the essential postulate was represented, which establishes that TO AN ONTICAL SPHERE AS A MODEL OF DESIGN OF THE ENTITY, CORRESPONDS A CYLIDRICAL LINK IN THE CULTURAL STRUCTURE AS A MODEL OF THE SCHEME OR TRUTH OF THE ENTITY. But, as the design consists of a plan composed of a series of archetypal matrices, the analogy demands that the ontic sphere be composed of a series of corresponding concentric spheres: the ontic sphere is thus a STRATIFORM SPHERE. The PERCEPTION of this sphere or design of the entity, during the first movement, produces a cylindrical link composed of a bundle of axial planes, each of which represents the conceptual meaning of an archetypal matrix. As seen in figure 46, the "usual concept" is the normally horizontal slice concept, whose plane AB is parallel to the plane of signification ($S\tau_t$).

Relating figure 46 with figure 73, it is easy to understand that the first actually represents analogically the GNOSEOLOGICAL CORRESPONDENCE established by the first movement between the design of an external entity and its scheme in the cultural structure: that is why on the left, in region (B), there is a STRATIFORM SPHERE and on the right, in region (b), there is a CYLINDRICAL LINK containing a bundle of axial planes. If we wanted to represent the second movement in an analogous way, we should take into account that THE AXIOLOGICAL CORRESPONDENCE CONSISTS IN THE EXPRESSION OF THE HABITUAL CONCEPT "BEYOND" THE SENSORY SPHERE, THAT IS TO SAY, IN THE "AFFIRMATION" OF THE ESSENTIAL MATRIX: METHODOLOGICALLY, THIS CONDITION IS FORMULATED AS THE "PATENTIAL POSTULATE OF THE STRUCTURAL MODEL". THE PATENTIAL POSTULATE STATES THAT, IF A HORIZONTAL SLICE "AB" OF THE CYLINDRICAL LINK IS EQUIVALENT TO THE USUAL CONCEPT EXPRESSED, AND IF ONE AND ONLY ONE OF THE CONCENTRIC SPHERES INTEGRATING THE STRATIFORM SPHERE REPRESENTS THE AXIOLOGICALLY CORRESPONDING ESSENTIAL MATRIX, THEN THIS SINGLE SPHERE CONSTITUTES A "NODE".
IN THE SUPERSTRUCTURE MODEL. The patential postulate has been represented analogically in Figure 74, which should be compared with Figure 46 for a better understanding.

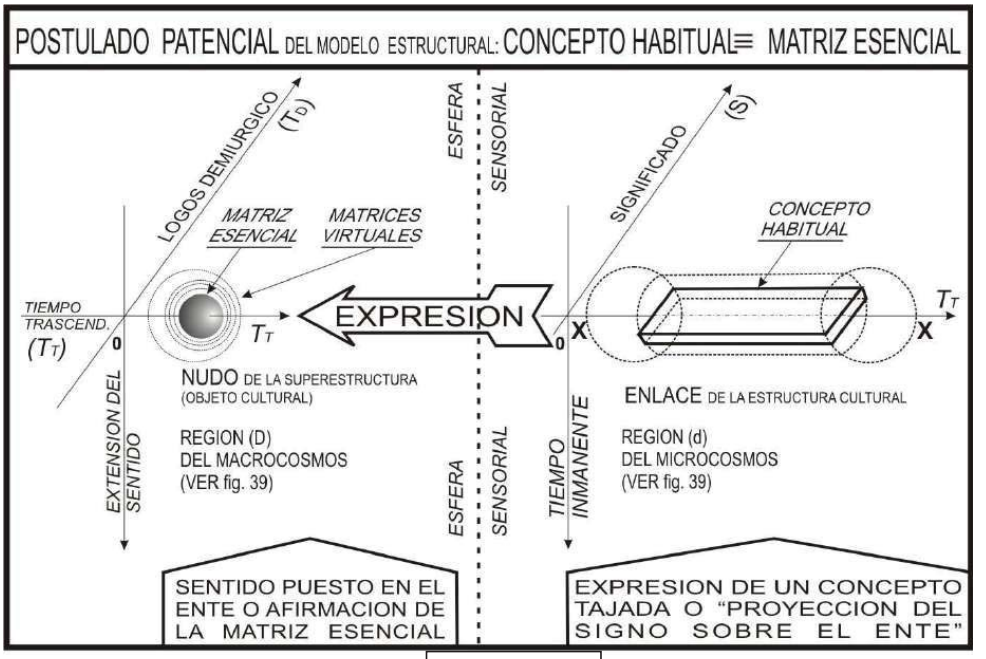
POSTULADO PATENCIAL DEL MODELO ESTRUCTURAL: CONCEPTO HABITUAL≡ MATRIZ ESENCIAL
LOGOS DEMIURGICO (TD)
ESFERA SENSORIAL
SIGNIFICADO (S)
MATRIZ ESENCIAL
MATRICES VIRTUALES
CONCEPTO HABITUAL
TIEMPO TRASCEND. (TT)
EXPRESION
TT
NUDO DE LA SUPERESTRUCTURA (OBJETO CULTURAL)
ENLACE DE LA ESTRUCTURA CULTURAL
REGION (D) DEL MACROCOSMOS (VER fig. 39)
REGION (d) DEL MICROCOSMOS (VER fig. 39)
EXTENSION DEL SENTIDO
TIEMPO INMANENTE
SENTIDO PUESTO EN EL ENTE O AFIRMACION DE LA MATRIZ ESENCIAL
EXPRESION DE UN CONCEPTO TAJADA O "PROYECCION DEL SIGNO SOBRE EL ENTE"

FIGURE 74

The line of segments dividing the plane of figure 74 marks the microcosmic limit of the SENSORY SPHERE. On the left, in cultural space, the essential matrix affirmed by the projection of the sign emerges in the region (D) of the macrocosm: the entity becomes axiologically VISIBLE as CULTURAL OBJECT. On the right in the psychological space, the usual slice concept, whose conscious representation is VISIBLE in the region (d), is expressed "beyond the sensory sphere": the sign, which represents the conceptual meaning, will be projected on the design of the entity and will affirm the essential matrix.

In synthesis, the sign expresses the meaning of the habitual concept: the projection of the sign on the design of the entity affirms the essential matrix and confers cultural value to it. The entity becomes a cultural object, a support of cultural properties; the essential matrix EMERGES then with a particular MEANING determined by the AXIOLOGICAL CONTEXT of the remaining cultural objects that populate the cultural space. THE PATHENTIAL POSTULATE DEMANDS THAT SUCH AN EMERGENT MATRIX, WHOSE PATENCY MAKES THE ENTITY A CULTURAL OBJECT, BE REPRESENTED BY AN ANALOGICAL SPHERE AND THAT IT OCCUPY THE PLACE OF A "KNOT" IN THE MODEL.
OF SUPERSTRUCTURE. This methodological interpretation of the axiological correspondence will allow us, as we had already anticipated, to deduce the superstructure model from the structural model of figure 12.

D - Analogical model of "superstructure".

The essential postulate of the structural model affirms that to a stratiform ontic sphere, as a model of the design of the entity, corresponds gnoseologically a cylindrical link of axial planes in the cultural structure, as a model of the truth of the entity.

The pathential postulate of the structural model affirms that, to a horizontal plane of the cylindrical link of the cultural structure, as a model of the habitual concept, corresponds axiologically a simple spherical ontic knot of the superstructure, as a model of the essential matrix emerging in the cultural object.

The joint understanding of both postulates reveals an important condition: TO A "LINK" IN THE CULTURAL STRUCTURE MODEL CORRESPONDS A "KNOT" IN THE SUPERSTRUCTURE MODEL. This
condition determines that between both models there is a relation of INVERSE SIMETRY. Now, there is a real character, common to cultural objects and to conscious representations of cultural objects, which cannot be absent in the respective models: the incorporation of this character imposes a VISUAL CRITERION in the qualification of the indicated relation, for which reason the Hyperborean Wisdom calls it: "INVERSE PATENTIAL SIMETRY". The examination of figure 74 clearly demonstrates such a common character: both the habitual concept and the cultural object present in common the quality that their existence is associated with their APPEARANCE: the habitual concept, or any slivered concept, only exists for the animic subject when it is NOTED, when its meaning becomes VISIBLE, when its representation emerges in the sphere of light, etc.The cultural object, for its part, only exists as such when it is RE-KNOWN, that is to say, when its cultural value is E-VIDENT for the members of the cultural community: the existence of a cultural object consists in its APPEARANCE full of meaning or in its being EVIDENT. We thus verify that, in spite of the fact that one corresponds to a LINK and the other to a KNOT, both beings present the common character of their PATENT existence. Methodological rigor demands that the real qualities be contemplated in the structural models so that these correspond as exactly as possible to the reality they represent; the mentioned character must therefore be present in the model of cultural structure and in the model of superstructure, so we will implicitly assume the MANIFEST VISIBILITY of the habitual concept and of the cultural object represented in the respective models: both the concept of the slice (of the cylindrical link) of the cultural structure and the knot of the superstructure MUST BE CONSIDERED PATENT; the first patent for the intelligible apprehension of the animic subject and the second patent for the sensible perception of the pasu. Thus, between both models a relation of INVERSE PATENTIAL SIMETRY will be verified.

A structure model like the one in figure 12 is composed of KNOTS AND LINKS. We know from the patential postulate that the KNOTS of the superstructure consist of CULTURAL OBJECTS and that these can be represented in a model by EQUIVALENT SPHERES. It is clear, then, that we still need to clarify how the LINKS of the superstructure model are represented. The answer will arise from the understanding of the REAL LINKS of the superstructures. That is to say, from the following inquiry: what links the CULTURAL KNOTS or OBJECTS of the real superstructure? Answer: a PARTICULAR RELATIVE LINK, which the Hyperborean Wisdom calls: "CONNECTION OF MEANING".

The set of cultural objects that populates a given cultural space constitutes an AXIOLOGICAL CONTEXT in which the particular object acquires its MEANING. This implies that each cultural object is linked to each of the remaining objects of the axiological context by a culturally permanent CONNECTION OF MEANING: as long as a cultural object exists as such, that is, as long as it possesses meaning for a pasu culture, the CONNECTIONS OF MEANING that cause its evidence in the axiological context will be maintained. And since a "pasu culture" is nothing but the form determined by a real superstructure, it is understood that its "LINKS" can only consist of such "connections of meaning" that bind together the cultural objects of the axiological context. Now, if the "connections of meaning" are t h e real links between cultural objects, it only remains for us to establish the form of their representation in the superstructure model.

The CONNECTIONS OF MEANING, due to their character of PERMANENT AND REAL LINK between cultural objects, must be qualified as MACROCOSMIC RECORDS. As defined above, "MACROCOSMIC RECORD IS ANY STRUCTURAL CONTINENT CAPABLE OF RECEIVING AND CONSERVING THE FORM OF A GIVEN EVENT AND OF ALLOWING THE DEMIURGE OF ITS SUBSEQUENCE
REPRODUCTION": as we will see later, the CONNECTIONS OF MEANING fulfill this function because they contain THE CULTURAL HISTORY OF THE OBJECT OF REFERENCE; that is why the Hyperborean Wisdom calls them: CULTURAL RECORDS. Unlike the ontic Records, "which are the exclusive property of the individual entities", THE CULTURAL RECORDS ARE ALWAYS THE PROPERTY OF
TWO CULTURAL OBJECTS: those between which the CONNECTION OF MEANING exists. But, "two cultural objects" being founded on two spatially distant entities, and the CONNECTION OF MEANING being a real link between them, it is clear that the Cultural Register must extend directly from one cultural object to the other, covering the cultural space that separates them. THIS REAL QUALITY OF THE CULTURAL REGISTER IS THE PRINCIPLE THAT JUSTIFIES ITS ANALOGICAL REPRESENTATION AS A "CYLINDRICAL LINK" IN THE SUPERSTRUCTURE MODEL.

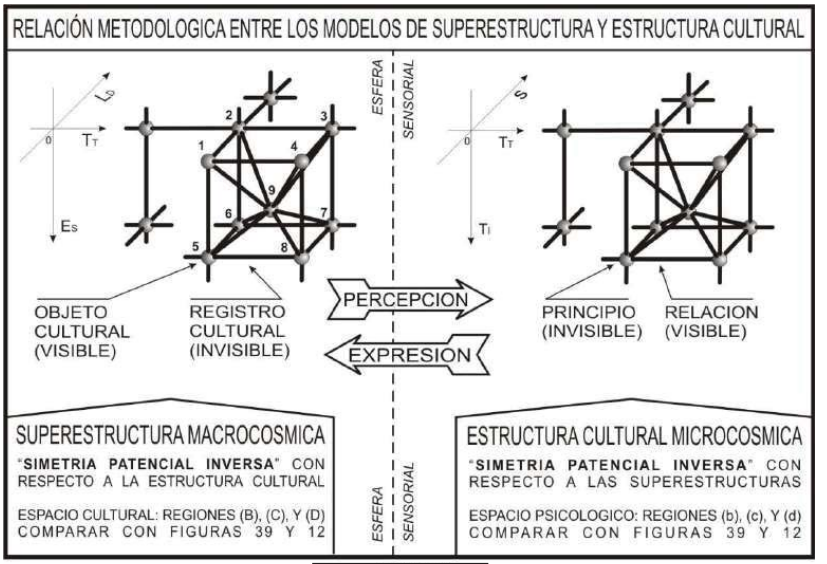

FIGURE 75

The connection of meaning, which links two cultural objects of the real superstructure, can be represented analogically as a CYLINDRICAL LINK linking two SPHERICAL KNOTS in the model of superstructure: we are already in a position to represent such a model! Undoubtedly, the model of figure 12 would serve adequately for this purpose IF IT WERE NOT IN NO WAY CONVENIENT TO REPRESENT THE SUPERSTRUCTURE INDEPENDENTLY OF THE
CULTURAL STRUCTURE: on the contrary, it would be highly instructive to refer the model of superstructure to the model of cultural structure, since in this way the INVERSE PATENTIAL SIMETRY that exists between the two would become evident. This possibility can be realized by representing in the same figure the two structures CONFORMING TO THE MODEL IN FIGURE 12, as shown in Figure 75.

We verify there that both the superstructure model represented on the left and the cultural structure model on the right are identical to the structure model in Figure 12. However, between the two there is a relationship of "INVERSE PATENT SIMETRY":

In the cultural structure the place of the KNOTS is occupied by Principles, whose passive power renders them INVISIBLE for the animic subject: as we saw in Part One, Principles are IRREPRESENTABLE. On the contrary, the place of the LINKS is occupied by Relations whose active power allows their CONSCIOUS REPRESENTATION whenever the subject requires it: the Relations are, in any case, VISIBLE for the animic subject.

In the superstructure the place of the KNOTS is occupied by CULTURAL OBJECTS whose meaning makes them VISIBLE to the members of the sociocultural community. On the contrary, in the place of the LINKS there are the Cultural Registers, the connections of meaning that are INVISIBLE because they remain under the "threshold of meaning" (see figure 39).

The inverse pathential symmetry is evident: in the cultural structure THE KNOTS ARE INVISIBLE and in the superstructure THE KNOTS ARE VISIBLE. In the cultural structure THE LINKS ARE VISIBLE and in the superstructure THE LINKS ARE INVISIBLE.

E - Analogical study of superstructures.

The superstructure model developed in the previous articles, and graphically shown in Figure 75, makes possible the "analogical vision" of the real superstructures that we had proposed to obtain at the beginning of this section. From now on, when referring to the real superstructures, we will always do so through this model or taking into account the conclusions drawn from it. Particularly valuable, for example, is the collaboration that the model lends to a detailed explanation of the concept of the Cultural Register, a concept that can only be explained ANALOGICALLY, since the Cultural Register is INVISIBLE for the animic subject. The hyperborean initiate, however, has a FAULT OF ANAMNESIA that allows him to explore the cultural registers and to know the history of the cultural objects of reference: to demonstrate the power of this faculty to NON-INITIATE viryas, for whom the cultural Registers are indeed invisible, it will be inevitable to resort to the model of superstructure in order to explain, beforehand, the concept of Cultural Register. This is what we will do next: in the present article, we will explain the concept of the Register

With the help of the model of figure 75, in the next one, we will study the faculty of anamnesia of the Hyperborean initiates.

E1 - Analogical correspondence between the superstructure model and the actual superstructure.

Since the superstructure model is an analogical representation of the REAL SUPERSTRUCTURE, the conclusions that we draw from its examination will present correspondences with characteristics, qualities or properties of the same. The main correspondences have been synthesized in the table in Figure 75 bis: the first step will be to explain each of these relationships in order to clarify the context in which the concept of Cultural Register must be understood.

The nine statements in the right-hand column refer to the model of the superstructure in Figure 75, while the nine in the left-hand column reflect corresponding properties of a real superstructure. The first three correspondences can be considered as AXIOMATIC PRINCIPLES of the superstructure model: these principles have already been sufficiently explained and justified in the preceding articles so that here, except for III, we will only repeat their definition. Principle I is the FUNDAMENTAL THESIS of the superstructure model, from which all subsequent reasoning derives: it states, simply, that "the superstructure model corresponds analogically to any real superstructure".

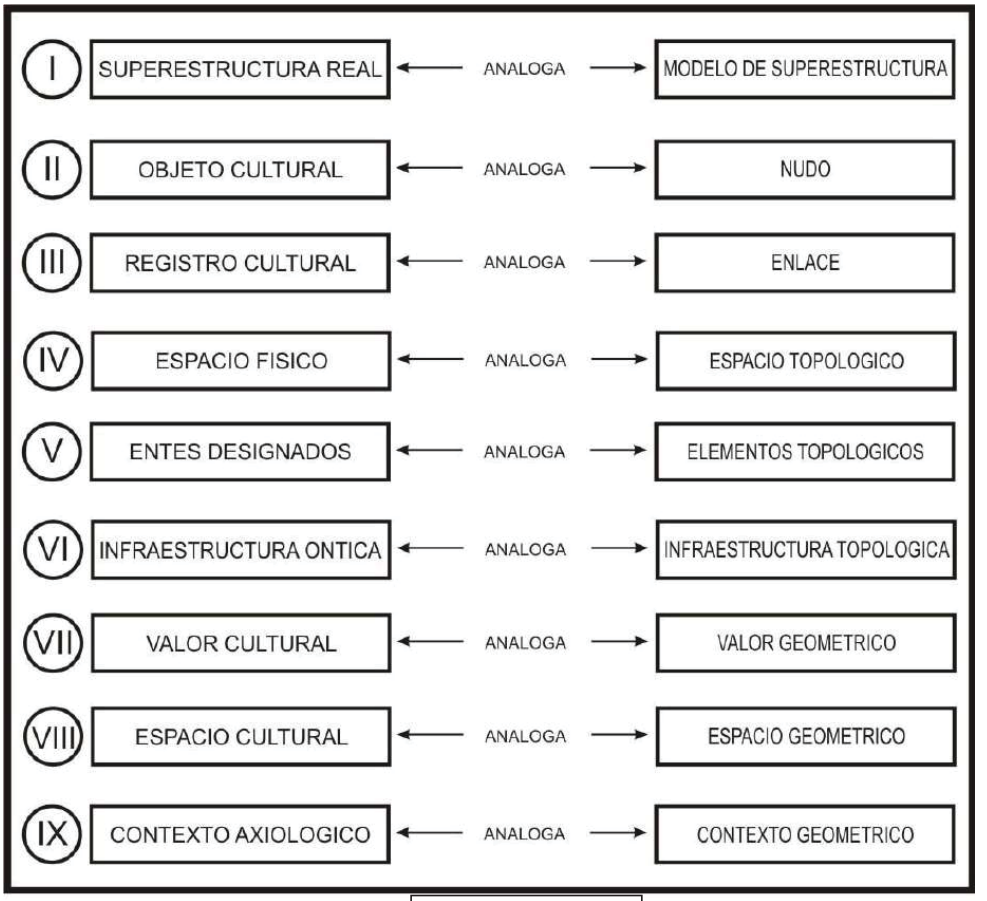

FIGURE 75a

Principle II expresses the "pathential postulate of the structural model" and its axiomatic character is evident: it affirms that, "to a node of the superstructure model, corresponds a cultural object of the real superstructure". Principle III receives its real foundation in the CONNECTIONS OF MEANING that link the cultural objects to each other; as such relations give rise to the cultural Registers, without discussing the validity of the principle, it will be explained again, in greater detail, later; its formulation states that, "a link of the superstructure model, corresponds to a cultural Register of the real superstructure".

Taking for granted the validity of the axiomatic principles I, II and III on which the superstructure model is based, the analysis of the following ANALOGICAL PROPOSITIONS will allow us to deepen our understanding of real superstructures. These are now logically chained statements that describe the essential properties of the superstructure model and allow us to explain the CONSTITUTION of a real superstructure.

E2 - Propositions IV and V.

Let us recall what was said above about the structure model of figure 12, identical to that of figure 75: "From simple observation we deduce that it is composed of four elements: certain protuberances at the vertices and center of the cube called KNOTS; the LINK between knots; the SPACE that occupies its extension; and the TIME that allows it to last or change". Of these four elements we are not going to consider TIME here, which in the real superstructures is called HISTORY or HISTORICAL TIME, since it has already been defined in another section as "time of an external culture"; instead we are going to study later on a temporal species proper to the cultural Records that the Hyperborean Wisdom calls CHRONOCULTURAL SERIES. Disregarding time, it can be affirmed that a superstructure model is ESSENTIALLY constructed WITH "TOPOLOGICAL ELEMENTS" ORGANIZED IN A "TOPOLOGICAL SPACE". In this "topological space" we recognize the SPACE that every structure requires to exist, but instead of the KNOTS and LINKS, we state that a superstructure model is built with "topological elements" what does this difference mean? Answer: that in a real superstructure the cultural objects, analogous to the knots, and the cultural Registers, analogous to the links, are real elements whose existence begins A POSTERIORI of the ontic existence: as we saw in "C", the designated external entities are the support of cultural properties of the cultural object; it is so because the entities present their design A PRIORI, in the first movement, while the cultural objects arise by the affirmation A POSTERIORI of the essential matrix of the design during the second movement. Therefore, in the superstructure model there must exist, analogously, something A PRIORI of the existence of the nodes and links, but which serves as a foundation for the subsequent properties of the same: such a fundamental apriority is the essential characteristic of the TOPOLOGICAL ELEMENTS of the superstructure model.

It is understood, then, PROPOSITION V, which postulates the analogy between the TOPOLOGICAL ELEMENTS of the superstructure model and the DESIGNATED ENTITIES of the real superstructure. Moreover, if the topological elements are organized in a TOPOLOGICAL SPACE, and those are analogous to the designated entities whose existence occurs in PHYSICAL SPACE, it is evident that these spaces are also analogous; this is what proposition IV affirms: "the topological space of the superstructure model is analogous to the physical space of the real superstructure".

E3 - Propositions VI and VII.

Let us now consider the structure model of figure 12. The TOPOLOGICAL ELEMENTS, when organized in the TOPOLOGICAL SPACE, form a TOPOLOGICAL INFRASTRUCTURE. The topological infrastructure is the essential skeleton of any structure: on this skeleton are added, A POSTERIORI, the VALUES that transform the infrastructure into a structure and confer specific GEOMETRIC properties. The qualification of KNOT or LINK, for example, is the awarding of a GEOMETRIC VALUE to certain TOPOLOGICAL ELEMENTS pre-existing in the structure. In other words, THE TOPOLOGICAL INFRASTRUCTURE SUPPORTS THE GEOMETRIC PROPERTIES OF THE STRUCTURE.

Applying these definitions to the superstructure model in Figure 75 and drawing correspondences with the actual superstructure, we come to understand the

proposition VI. Indeed, if the topological infrastructure is composed of topological elements, analogous to the designated entities, these must integrate, analogously, an ONTICAL INFRASTRUCTURE. That is to say, THE DESIGNATED ENTITIES, ORGANIZING IN PHYSICAL SPACE, COFIGURE AN INFRASTRUCTURE.
ONTIC. Naturally, as stated in proposition VI, "the topological infrastructure of the superstructure model is analogous to the ontic infrastructure of the real superstructure".

Now, what is, really, an ONTICAL INFRASTRUCTURE? Answer: THE ESSENTIAL SKELETON THAT SUPPORTS THE CULTURAL PROPERTIES OF THE REAL SUPERSTRUCTURE.

We will explain this answer. The designated entities, which are distributed in the physical space, form an ontic infrastructure. The pasu, by means of the first movement, becomes aware of its designs and affirms its essential matrices with the projection of the signs effected by the second movement. The entities are thus transformed into cultural objects and emerge with specific properties beyond the threshold of meaning: in truth, the entities remain balanced in their place because what emerges is an AXIOLOGICAL CONTENT placed in them by the expression of the pasu. This axiological content is a CULTURAL VALUE added to the pre-existing entities which, therefore, act as support of cultural properties. It is understood then that, analogously to the superstructure model, the ontic infrastructure is an essential skeleton of the real superstructure: on this skeleton are added A POSTERIORI, the VALUES that transform the infrastructure into superstructure and confer specific CULTURAL properties. The qualification of CULTURAL OBJECT or CULTURAL RECORD, for example, is the awarding of a CULTURAL VALUE to certain PREEXISTING DESIGNATED ENTITIES. In other words, THE ONTICAL INFRASTRUCTURE SUPPORTS THE CULTURAL PROPERTIES OF THE REAL SUPERSTRUCTURE.

It is evident, now, the statement of proposition VII: "the geometric value added to an element of the topological infrastructure is analogous to the cultural value affirmed on an entity of the ontic infrastructure".

E4 - Proposition VIII.

The topological space, within which the topological infrastructure is organized, IS AN ESSENTIALLY QUANTITATIVE SPACE, i.e. a space in which the topological elements can only be qualified by the QUALITY of their essential properties. The addition of the geometric value to the elements of the topological infrastructure transforms the topological space into GEOMETRIC SPACE: AN ESSENTIALLY QUANTITATIVE SPACE WHERE THE SUPERSTRUCTURE MODEL TAKES PLACE, THAT IS, A SPACE WHERE THE KNOTS AND LINKS CAN BE QUALIFIED BY THEIR QUANTITY, NUMBER OR MEASUREMENT. In the space
Geometrically, nodes and links acquire particular importance because of their RELATIVE position in the superstructure model: they can be NUMBERED, COUNTED, and their mutual relationships MEASURED with precision.

Similarly, physical space "is an essentially qualitative space", that is, a space in which the designated entities can only be qualified by the QUALITY of their essential properties: such purely qualitative properties, of course,

consists in the plan of the ontic designs. The affirmation of the essential matrices by the effect of the second movement, transforms the designated entities into cultural objects and the ontic infrastructure into superstructure: PHYSICAL SPACE IS THEN TRANSFORMED INTO "CULTURAL SPACE", A QUANTITATIVE SPACE WHERE THE MEANING OF EACH CULTURAL OBJECT DEPENDS RIGUROSELY ON ITS OWN "CULTURAL VALUE" AND ON THE MEASUREMENT OF MUTUAL "MEANING CONNECTIONS".
The general characteristics of the "cultural space" have been summarized in the Fourteenth Commentary to Article A.

Clearly, proposition VIII synthesizes the correspondence between geometrical space and cultural space; this is the complete statement: "the geometrical space determined by the superstructure model is analogous to the cultural space CONSTITUTED by the real superstructure".

We have reviewed, up to this point, propositions I to VIII. Proposition IX, however, cannot be dealt with because its explanation requires the definition of some previous concepts. In the following subarticles we will study the relationship between infrastructure and structure, and the relativity of the geometric value: these concepts will allow us to define the "GEOMETRIC CONTEXT" of a property and this, finally, will make proposition IX understandable.

E5 - Absolute nature of the infrastructure and relative nature of the structure.

We will now analyze the STRUCTURAL RELATIONSHIPS of the superstructure model of Figure 75. Let us note that the purpose of STRUCTURALLY analyzing the model implies the examination of the GEOMETRIC VALUES that have been asserted about the TOPOLOGICAL INFRASTRUCTURE, for example, of the KNOTS AND LINKS. The objective of the analysis will seek to demonstrate that such GEOMETRIC VALUES are RELATIVE, i.e., that they DEPEND ON THE "CONTEXT".
GEOMETRIC". Once this has been demonstrated we will draw the analogical conclusions that correspond to the actual superstructure.

We will begin by repeating the question "in what does the STRUCTURAL MODE consist?" and apply its answer to the superstructure model; Answer: There is an ultimate FORMAL PATTERN that cannot be decomposed by reduction; the MODALITY of a structure is the MODE as such an irreducible pattern is reproduced in the architecture of the system". First of all, let us remember that in the structure model of figure 12, homologous to the superstructure model of figure 75, the "formal pattern" is the CENTERED CUBE. To facilitate the explanation, we must suppose that the superstructure model is based on a "cubic" modality, that is to say, on a structural mode determining that the centered cube is repeated in the whole frame of the superstructure as a formal pattern: of course, this is only a didactic example, an example that will allow us to qualify the superstructure model, also, as a "cubic structure".

Now: IT IS UNDOUBTABLE THAT THE "FORMAL PATTERN" IS AN ESSENTIAL QUALITY OF THE TOPOLOGICAL INFRASTRUCTURE. Or, in other terms: THE "FORMAL PATTERN" IS A CAPACITY PROPER TO THE INFRASTRUCTURE AND, THEREFORE, A PRIORI OF THE STRUCTURE CONSTITUTED ON IT.
How is this character checked? Answer: by noting that THE "FORMAL PATTERN" IS INDEPENDENT OF ANY SPATIAL OR TEMPORAL "REFERENCE" IN ORDER TO EXIST.

THE STRUCTURAL CUBE in Figure 75, for example, is supported by a TOPOLOGICAL INFRASTRUCTURAL CUBE: the latter, considered abstractly as the "formal pattern" of the superstructure model, WILL ALWAYS BE "A CUBE" REGARDLESS OF THE POINT OF OBSERVATION OR THE MOMENT AT WHICH it is observed.
IT IS UNDERSTOOD, i.e., regardless of PERSPECTIVE.

Let us examine the answer in more detail. As we have seen, THE INFRASTRUCTURAL TOPOLOGICAL CUBE IS THE ESSENTIAL SUPPORT OF THE CUBE.
STRUCTURAL: this means that the "cube" is the topological foundation on which the MOST GENERAL GEOMETRIC VALUE is affirmed, that is, the act of being a STRUCTURAL CUBE. In short, the infrastructural cube does not possess GEOMETRIC VALUE, although it makes it possible for VALUE to exist for every structural cube as such; VALUE, and structural existence, come about a posteriori from the formal pattern: the infrastructural cube is a topological quality that lacks its own geometrical value, but serves as a foundation for the existence of the structural geometrical value; a STRUCTURAL CUBE can only be AFFIRMED on a TOPOLOGICAL INFRASTRUCTURAL CUBE, that is, one that could not exist without the presence of the latter.

But the infrastructural cube, as a "formal pattern", is irreducible and cannot be analytically decomposed, that is, it is a simple being: it determines without being determined and, although it is the cause of GEOMETRIC RELATIONS, it does not depend on any RELATIONS outside itself in order to exist. Thus we arrive at the principle indicated in the previous answer; it is particularly interesting to point out that it is not necessary to refer the infrastructural cube to topological space to prove its existence: its evidence is inseparable from the sensible or intelligible intuition that reveals it to reason and independently of any concrete reference.

Contrary to the absolute character of the infrastructural cube, the STRUCTURAL CUBE is characterized by its RELATIVITY. This will be highlighted if we recall that the STRUCTURAL CUBE arises from the allocation of a set of GEOMETRIC VALUES to the INFRASTRUCTURAL CUBE: therefore it can be
DESCRIBED as if it were a complex being and decomposed into a set of corresponding properties. But such properties are essentially RELATIVE: THEY DEPEND, ON THE ONE HAND, ON THE "REFERENCE" OF THE STRUCTURAL CUBE TO GEOMETRIC SPACE AND, ON THE OTHER HAND, ON THEIR MUTUAL "RELATIONSHIPS". At
in the FIRST CASE, relativity is verified by noting that the GEOMETRIC VALUE of any property of the structural cube depends on the RELATIONSHIP that such property maintains with respect to the geometric space of REFERENCE. In the SECOND CASE, relativity is verified by observing that the GEOMETRIC VALUE of a property depends on the RELATIONSHIPS with other geometric properties, that is, it depends on the GEOMETRIC CONTEXT. In the first case the relativity of the geometric value is GENERAL and in the second case it is SPECIAL.

We are going to demonstrate both cases of relativity in the following subarticles in

order to approach, then, the explanation of proposition IX.

E6 -First case: general relativity of the geometric value in the structural cube.

In any structure, whatever its modality, and particularly in the "cubic structure" considered here, the geometric value is relative, although such relativity may be IMPLIED or EXPLICIT in the definition of its properties.

What does the GENERAL RELATIVITY of the geometric value mean? Answer: that in the structural cube, the value of its properties depends on the relation that these maintain with respect to the reference space. To prove it, let us note that, WITHOUT REFERRING THE STRUCTURAL CUBE TO SPACE, IT IS NOT POSSIBLE TO DESCRIBE ITS REAL PROPERTIES: WE CAN ONLY DESCRIBE ITS IDEAL PROPERTIES BECAUSE, WITHOUT SPACE REFERENCE, THE CUBE IS NOT SITUATED IN A GEOMETRIC SPACE BUT IN AN IDEAL SPACE; we will say, for example, "THE STRUCTURAL CUBE HAS SIX FACES, LIMITED BY TWELVE ARISTS, WHICH.
FORM EIGHT EXTERIOR VERTICES, ETC." Such a description is, naturally, IDEAL and, therefore, GENERIC: EVERY STRUCTURAL CUBE responds to that general description. However, when we REFER to "THAT" STRUCTURAL CUBE in particular, for example, the one in figure 75, things change: IF IT IS TRUE THAT TO "THAT" STRUCTURAL CUBE FITS THE ABOVE DESCRIPTION IT IS NOT LESS TRUE THAT THE PROPERTIES DESCRIBED DEPEND, IN "THAT" CUBE, ON THE IMPLIED REFERENCE TO GEOMETRIC SPACE. By
For example, it is true that the cube of figure 75 has six faces: but it is no less true that they ARE NOT ALL EQUAL. Indeed, in "that" cube we must admit that one face is "front", another "top", another "bottom", another "back", and two others "side"; if we say "the face of the cube", we are mentioning a property of the ideal cube: "the face", a face equal to the other six, WITHOUT SPECIFIC VALUE; but if we say "THAT" FACE OF THE CUBE, we are IMPLICITLY pointing out a property of the real cube: "a" face, a face distinct from the other six, WITH THE SPECIFIC VALUE that proceeds from being "front", "side", etc.

We cannot, therefore, REFER to any property of "THAT" structural cube in figure 75 without it being implicitly or explicitly determined by its reference to geometric space: precisely, the three orthogonal axes arranged to the left of the structural cube, X(TT), Y(ES) and Z(LD), fulfill the function of representing the geometric space to which every observation must be REFERRED. When a structural cube is REFERRED, as in figure 75, to a geometric space, EACH OF ITS GEOMETRIC PROPERTIES PRESENTS A RELATIVE VALUE A
THAT SPACE. If the REFERENCE is taken with respect to the point ("0") of intersection of the axes, then vertex 3 has more value than vertex 2, for example; likewise, edge 3,7 has MORE VALUE than edge 2,6, etc. Strictly speaking, if we intend to point out with precision a specific property of "that" particular cube, we must establish with precision its relation with respect to a reference space: this will allow us to ensure that the pointed out property IS THE SAME after any type of displacement; if the reference is correct, a change of position, a rotation of the structural cube, for example, will not prevent us from distinguishing without error, at all times, this or that specific property. However, if we have remained fixed in our place of observation, we will verify that, in spite of knowing at all times where vertex 3 is, it may no longer be worth more than vertex 2.

It should be noted here that only the second case, of SPECIAL RELATIVITY of the geometric value, will be taken into consideration to explain proposition IX: the reason is that the analogical correspondence between the superstructure model and the real superstructure would require the definition of a concrete REFERENCE of the latter to the cultural space, a requirement that would take us away from the objective of this subsection, that is, the Cultural Register. The Cultural Register, being analogous to a link of the superstructure model, is clearly included in the second case, which refers to the determinations of the geometric context. For this reason, after the following article, "THE RELATIVITY" of the geometric value will be mentioned without clarifying whether it is general or special, but in any case it should be understood that it is "THE SPECIAL RELATIVITY", that is, that relativity of the value with respect to the geometric context.

E7 - Second case: special relativity of the geometric value in the structural cube.

Apart from the general relativity that the geometrical value of the properties of the structural cube presents with respect to the reference space, each property sees its value determined by its relation with each and every one of the remaining properties.
What is the meaning of the SPECIAL RELATIVITY of the geometric value? Answer: that in the structural cube, the value of each of its properties is determined by the GEOMETRIC CONTEXT. To demonstrate this, it is enough to point out any specific property and analyze what its definition depends on: it will immediately be seen that the more detailed the description of the property, the more it depends on the RELATIONSHIPS with the remaining properties. Let us point out, for example, vertex 2: it is not just any vertex but "that" particular vertex, the posterior-superior-left lateral one. Now, in principle, we distinguish it from the other seven exterior vertices because vertex 2 is that which is formed by the intersection of three edges of the posterior, superior and left lateral faces: even if we only say "that vertex", and point to 2 without mentioning any reference, in truth we are implicitly identifying it by its relation to the three named faces; the vertex and the three faces that form it are mutually related in such a way that it is always possible to identify any of them by its relation to the other three properties. Here we see already, in its most elementary definition, the SPECIAL RELATIVITY that the geometric value of vertex 2 presents with respect to the faces that integrate it; it is the ONLY vertex formed by those three faces but this condition, which causes its existence, reveals its existential dependence: vertex 2 can only be such BY ITS simultaneous RELATIONSHIP WITH THE THREE FACES; or, more rigorously: A POINT CAN ONLY BE VERTICE 2 IF ITS RELATIONSHIP WITH THE POSTERIOR, SUPERIOR AND LATERAL LEFT FACES, OF THE STRUCTURAL CUBE, IS SUCH THAT THEY INTERSECT IN IT.
ITS EDGES OR SIDES. The geometric value of vertex 2 is therefore ESSENTIALLY RELATIVE: IT DEPENDS ON THE RELATIONSHIP OF COINCIDENCE AT A POINT OF THE THREE ARYSES THAT FORM IT.

Let us now go a little further: let us try to define vertex 2 more precisely. This will be possible if we know more details about it, details that can be obtained by means of a detailed DESCRIPTION. Let us begin, for example, by noting that "vertex 2 lies on a diagonal line passing through center 9 and through the opposite vertex 8"; but what have we done here if not RELATE vertex 2 to center 9 and vertex 8? We continue, for example, noting that "one of the sides of vertex 2 is common to vertex 1, another is common to vertex 3, and another to vertex 6"; moreover, what have we done here but RELATE vertex 2 to vertices 1, 3 and 6?

Let us observe, also, that "the three planes (1, 2, 3), (1, 2, 6) and (6, 2, 3), form an angle polyhedron rectangle whose vertex is 2"; moreover, what have we done here but to RELATE vertex 2 with an angular measure? etc.; etc.; etc.

To complete the definition of vertex 2, many details obtained in a similar way could be added. However, the important thing is not to improve the definition but to understand that the more detail we add the more RELATIONSHIPS are involved in the concept. THE "SPECIAL RELATIVITY" OF THE GEOMETRIC VALUE OF VERTEX 2 CONSISTS IN DEPENDING ON EACH AND EVERY ONE OF ITS RELATIONS WITH OTHER PROPERTIES.

The set of relationships that link it to other properties constitutes the GEOMETRIC CONTEXT of any property, for example, of vertex 2: IN THE STRUCTURAL CUBE, THE SET OF PROPERTIES EFFECTIVELY RELATED TO A PROPERTY IS CALLED "GEOMETRIC CONTEXT".
DETERMINED. The answer to the question "What is the meaning of the SPECIAL RELATIVITY of the geometric value? Which stated: "in the structural cube the value of each of its properties is determined by the GEOMETRIC CONTEXT". While this answer was demonstrated for the particular case of vertex 2, the same analysis and its conclusions can be applied inductively to the case of any other property of the structural cube.

The conclusion to be drawn from the analysis is that, apart from being "relative", THE GEOMETRIC VALUE MUST INCREASE SOMEWHERE IF, CORRELATIVELY, THE COMPLEXITY OF THE GEOMETRIC CONTEXT INCREASES.

The "complexity of the geometric context" is both a QUALITATIVE and QUANTITATIVE concept: qualitative because the complexity of a context is determined by the WAY the properties that compose it relate to each other; and quantitative because the complexity of a context depends numerically on the set of properties that compose it. A change in the MODALITY of the structural framework may result in a context whose CONFIGURATION is more complex; an increase in the number of properties related to a given property undoubtedly increases the complexity of the context.

In any case, THE GREATER THE COMPLEXITY OF THE GEOMETRIC CONTEXT, THE GREATER THE GEOMETRIC VALUE OF THE DETERMINED PROPERTY. The question is
now comes down to interpreting what the relativity of the value MEANS and, especially, how this value grows as the complexity of the geometric context increases.

E8 - Meaning of geometric-valued special relativity.

Let us remember, first of all, the warning made at the end of E6: from this point on, the adjective "special" will be suppressed to qualify "relativity" of the geometrical value. Since from now on we will never refer to "general relativity" without prior clarification, there will be no possibility of confusion, and "relativity" must always be understood as "special relativity".

Having stated this convention, let us inquire what the relativity of the geometric value means. From the previous subarticle we know that, for example, VERTEX 2

MEANS A "GEOMETRIC VALUE" and that it is RELATIVE. However, to inquire into the "MEANING" of relativity imposes the prior explanation of the "RELATIVITY" of meaning: as we shall see, meaning and relativity are two concepts that are causally linked like the chicken and the egg, without it ever being possible to determine clearly who started the vicious circle. Of course, to study this aspect of the problem of meaning we must place ourselves in the CULTURAL STRUCTURE, right side of figure 75.

Now, in CULTURAL STRUCTURE, a MEANING is analogous to a RELIEF on the horizon of continuous signification. The RELIEF of meaning, what the subject NOTA clearly highlights, depends on the meaningful context of a structural language. But the RELIEVE of meaning is not always the same, and, of course, varies from one pasu to another. In other words, the relief is RELATIVE, it presents different degrees of REALCE. What do the degrees of REALCE of the RELIEVE of the meaning depend on? Answer: on the complexity of the meaningful context of the language: the more complex the modality of the structural plot in whose context the meaning is noted, the more its relief will stand out, the greater will be its REALCE. The relief of meaning is the imitation of a cut concept: its greater emphasis corresponds directly to a greater UNDERSTANDING of the concept, that is to say, to the inclusion of a greater number of semantic elements proper to the truth of the entity schematized in the Relation. This means that, noticing a concept in a context of great complexity, implies a great meaningful relief and a proportional comprehension of the truth of the entity: the greater the complexity of the structural context, the greater the enhancement of the meaningful relief and the greater the comprehension of the truth.

To clarify what we mean by "greater complexity of the structural context" we must refer to the simple system of figure 13: a link and two nodes, that is, a Relationship between two Principles. Well, with respect to such a simple system, THE "STRUCTURAL CONTEXT" IS CONSTITUTED BY ALL THE RELATIONSHIPS THAT CONNECT WITH ITS PRINCIPLES. This being so, then AN INCREASE IN COMPLEXITY OF THE STRUCTURAL CONTEXT CONSISTS IN AN INCREASE OF THE RELATIONSHIPS CONNECTED WITH ITS PRINCIPLES. But from here it is not necessary to
to deduce that "complexity" is a merely quantitative property, i.e., that it depends exclusively on the number of Relations connected with the common Principles, because, in addition, complexity depends on the CONTEXTUAL CONFIGURATION, i.e., on the MODALITY of the plot. Naturally, the "meaningful context" is that part of the structural context whose Relations respond to the modality of a horizontal language.

In any case, we find that the degrees of enhancement of the meaningful relief depend, ultimately, on the complexity of the structural context, that is, ON THE SET OF RELATIONSHIPS CONNECTED TO THE COMMON PINCIPLES. In other words, the meaningful relief is "relative" because it is determined by the set of relationships that constitute the structural context: THE MEANINGFUL RELIEF IS "RELATIVE" BECAUSE IT IS DETERMINED BY THE SET OF RELATIONSHIPS THAT CONSTITUTE THE STRUCTURAL CONTEXT.

It is evident that, meaning being "relative", it is wrong to ask about the "meaning" of relativity. However, the meaning IS "RELATIVE" IN THE CULTURAL STRUCTURE, and the "RELATIVITY" for which we inquire is that of the GEOMETRIC VALUE OF THE PROPERTIES OF THE STRUCTURAL CUBE, that is to say, this
"relativity" belongs to the superstructure model. The solution, which eliminates the

paradox, consists in establishing an analogical correspondence between MEANING, proper of the cultural structure, and GEOMETRIC VALUE, proper of the superstructure model, with which the RELATIVITY OF MEANING is circumscribed to the significant context and the RELATIVITY OF GEOMETRIC VALUE is limited to the geometric context. Naturally THE "MEANINGFUL CONTEXT" IS THUS ANALOGOUS TO THE "GEOMETRIC CONTEXT". But this is not new: however one looks at it, one will not fail to notice that such a correlation was already described as AXIOLOGICAL CORRESPONDENCE when the second movement of the macrocosmic objective of the pasu's purpose was studied; in Figure 73, for example, one sees that the pasu puts MEANING into the entity by means of the expression: the MEANING proceeds from affirming the essential matrix of the design, that is, from the act that confers CULTURAL VALUE on the entity and makes it emerge as a cultural object; the MEANING is thus a VALUE: and such a VALUE, proper to the superstructure model, corresponds to the MEANING, proper to the cultural structure.

In synthesis, the GEOMETRIC VALUE of any property of the structural cube is analogous to the MEANING of any concept of the cultural structure: both are equally relative because of their respective contexts.

This analogical correspondence between GEOMETRIC VALUE and MEANING reveals a fundamental aspect for the understanding of cultural objects and real superstructures: THE DEGREES OF REALIZATION OF VALUE. This aspect will become clear if we go deeper into the analogy; that is to say: as it was exposed in E7, the GEOMETRIC VALUE increases as the complexity of the geometric context increases, analogously to how the RELIEF of meaning increases as the complexity of the meaningful context increases; but, the increase of the relief of meaning is highlighted by its different DEGREES OF REALIZATION; does this imply that, similarly, the increase of the GEOMETRIC VALUE is evidenced by DEGREES OF REALIZATION? Answer: indeed, the GEOMETRIC VALUE has a characteristic RELIEF for a given geometric context: if the complexity of the context is greater, the relief of the VALUE acquires a proportional REALCE. In other words: THE VALUE, WHICH IS RELATIVE AND DEPENDS ON THE CONTEXT, EXHIBITS IN AN "ASPECT" THAT CONTEXTUALIS RATIO, THAT RATIO THAT DETERMINES THE CONTEXT OF RELATED PROPERTIES: SUCH
ASPECT IS THE "ENHANCEMENT" OF THE AXIOLOGICAL RELIEF. The geometric value of vertex 2, for example, increases its REALCE as we describe new geometric properties related to it: and the discovery of new properties is equivalent, as it could not be otherwise, to an increase in the complexity of the geometric context; vertex 2 then emerges, its geometric meaning becomes more evident, it acquires greater enhancement, as its relations with other properties become clearer.

The geometric value of a property can be "general" or "particular", depending on whether it refers to the whole geometric context or to another property. More clearly: IF A PROPERTY IS EXAMINED IN CONTRAST TO THE CONTEXT ITS VALUE PRESENTS A "GENERAL" DEGREE OF ENHANCEMENT. IF A PROPERTY IS EXAMINED WITH RESPECT TO ANOTHER PROPERTY, ITS VALUE PRESENTS A "GENERAL" DEGREE OF ENHANCEMENT.
PARTICULAR" DEGREE OF ENHANCEMENT. For example, the geometric value of vertex 2 is "general" when we state "vertex 2 of the structural cube of figure 75"; on the other hand, the value is "particular" when we state "vertex 2 has a common side with vertex 6". It is evident, then, that the "particular value" presents a greater degree of enhancement than the "general value": if we state "vertex 2 of the structural cube" its value is "general" because it is determined by the whole context of the cube; but as soon as we state the relationship with

vertex 6, we see vertex 2 "emerge" from the "general" context with a particular degree of enhancement that highlights it and puts it in the foreground. THE PASSAGE FROM THE GENERAL VALUE TO THE PARTICULAR VALUE IMPLIES IN ALL CASES ITS ENHANCEMENT. All these
concepts, as we shall see, can be applied to interpret the real superstructures.

E9 - Proposition IX.

Proposition IX states the following correspondence: "the geometrical context of the superstructure model is analogous to the axiological context of the real superstructure". In article C it was shown that "the external axiological context is analogous to the internal meaningful context", and in the preceding subarticle E8 we saw that "the meaningful context thus turns out to be analogous to the geometrical context": the geometrical context and the axiological context are thus analogous and we will not insist on this. The aim of the present sub-article will be to take advantage of this analogy to interpret, in an integral way, the real superstructure by means of the instrument of the superstructure model.

For this purpose, we will use the STRUCTURAL CUBE of figure 75, which will represent a CULTURAL FACT of the real superstructure.

Still with reference to this figure, let us analyze how the cultural fact is constituted. In principle, there exist in the places numbered one to nine, as many designated entities: according to the essential postulate, we must suppose that such entities consist of stratiform spheres similar to the one shown in figure 46. With the first movement the pasu perceives the designs and schematizes them in the cultural structure as habitual concepts: it is the gnoseological correspondence. With the second movement he expresses the meaning of the habitual concepts on the entities of reference: it is the axiological correspondence. As an effect of the expression, the essential matrices of entities one to nine are affirmed, in a manner similar to the process represented in figure 74: according to the pathential postulate, each entity acquires cultural value and constitutes a node of the superstructure. In each site one to nine, there is then a cultural object and a superstructured cultural fact is constituted.

In principle, the nine designated entities are distributed in physical space, in region B of the macrocosm. When they receive sense, when their essential matrices are affirmed, an aspect of the entities emerges beyond the threshold of sense, in region D of the macrocosm: this emerging aspect has the capacity of the essential matrix and is the objective cultural appearance of the nine entities. Such cultural appearance consists of a set of evident properties which is otherwise the only thing visible to the pasu: each entity remains in its original place as a support of the emergent cultural properties, as a support of the visible cultural appearance, but invisible in themselves. The nine entities form the ontic infrastructure of the cultural fact: the pasu cannot see them because they are in region B, but he recognizes, on the other hand, the emergent cultural appearance, the nine essential matrices affirmed by their postorative expression gives meaning.

The superstructure of the cultural fact is constituted on the ontic infrastructure: each cultural object, visible to the pasu in sites one to nine, manifests a cultural value that determines its meaning and the meaning of the cultural fact. The cultural value of each object is relative: each object presents a "general value", referred to the context of the other objects, and a "particular value", due to its relationship with each of the objects of the context. The context constituted by cultural objects is thus purely axiological. The

The relationships between cultural objects are called "connections of meaning" and are Cultural records of the macrocosm: in the superstructure model, in the structural cube of Figure 75, the connections of meaning are represented as the links that bind cultural objects one to nine.

The relativity of cultural value can be understood analogically by recalling that the value of a cultural object is analogous to the geometric value of a property of the structural cube; that the cultural object itself is analogous to a property of the structural cube, in this case, to a vertex; that the connections of meaning are analogous to the relations between properties; and so on. Taking into consideration such analogies, and the analyses of the previous subarticles, it is clear that cultural value is relative and depends on the axiological context. The cultural value of an object can present, then, different degrees of enhancement: the greater the complexity of the axiological context, the greater the enhancement of the cultural object. The complexity of the axiological context, of course, depends qualitatively and quantitatively on the set of connections of meaning that link a cultural object with the others.

To visualize all this, let us refer to a concrete example: let us suppose that we go to the public library to look for a copy of "Mi Lucha". The cultural fact in this case is constituted by the cultural space of the Library and the superstructure of cultural objects and men that occupies it. We enter the room and stand in front of the shelves of books: there, each thing we distinguish is a cultural object to which we have given meaning. But the meaning that each object possesses has a relative value, formally determined by the other objects in the context: each object is defined by its properties, but each property acquires meaning through its relations with all the others. We know what a Library is: a place where books are kept on shelves; we go there and we recognize it: we see the books arranged on the shelves, the shelves attached to the wall, the wall cemented to the floor to support the ceiling, etc.; indeed all this context gives meaning and allows us to recognize the Library: neither the books, nor the shelves, nor the wall, nor the ceiling, nor any cultural object TAKEN OUT OF CONTEXT signifies the Library. On the contrary, the Library is the set of cultural objects linked by connections of meaning that constitute a context recognizable as such: between the books, the shelves, the wall, the ceiling, and all the other cultural objects, there are real, though invisible, connections of meaning that form the superstructure of the cultural fact.

The cultural objects are distributed over the ontic infrastructure of the Library, each presenting, each one, a GANERAL CULTURAL VALUE, determined by the complete axiological context. That is why, when we look at the shelves in search of the Führer's book, ALL THE BOOKS LOOK THE SAME: they are books; we know that; but none appears to be worth more than any other because the integrity of the axiological context confers on them an OVERALL VALUE. Suddenly, one of the books gains prominence and its prominence stands out above the other books: we read the title on the spine and see that it is My Struggle, the Führer's book: a moment before, all the books were of equal value; a moment later, one of them manages to stand out and attract our attention; at the same time, the rest of the books, and even the context of the Library, have become secondary, have lost cultural value in the face of the relevance of the Führer's book: what has happened? Answer: by recognizing the Führer's book, confused among the generality of the other books on the shelf, we have affirmed in it a PARTICULAR VALUE that caused its instantaneous enhancement: as we saw in E8 "THE PASSING FROM GENERAL VALUE TO PARTICULAR VALUE IS IN EVERY CASE ITS
REALCE". In this, as in any other similar case, the RELATIVITY is evident.

OF CULTURAL VALUE: the affirmation of the book sought is equivalent to STRENGTHENING its connection of meaning with us or, conversely, to WEAKENING the connections of meaning it maintained with the Library's axiological context; the greater brilliance of the book sought is accompanied by the tarnishing of the context.

We look around the library hall and look again at the shelf with the books: the phenomenon occurs again. The Führer's book emerges and is placed in the foreground in front of our eyes: we are then tempted to doubt the relativity of cultural value. Now we know where it is, the sought-after book manifests an enhancement that encompasses all our attention: really, this book seems to be worth more than the others, that is to say, it seems to exhibit an intrinsic cultural value that allows it to stand out above the other books! Naturally, such an error can only come from ignorance of the fact that connections of meaning determine the value of cultural objects: but such an error is frequent because connections of meaning are invisible. However, the relativity of cultural value is immediately evident: not because our book loses at some point its particular value, BUT BECAUSE IT IS EASY TO PROVE THAT FOR OTHERS IT HAS ABSOLUTELY NO VALUE WHATSOEVER.
Just as the other books on the shelf seemed worthless to us, they will seem worthless to others, INCLUDING our valuable copy. Let us observe what happens when Samuel Simon enters and stands next to us: we watch him out of the corner of our eye and see that he is also looking at our shelf; suddenly, he stops with visible signs of satisfaction: something has caught his attention; without a doubt it is the highlight of a book; without a doubt it is the Führer's book! We go forward to examine which book he has taken and we verify with surprise that it is "How to earn money in the Stock Exchange": for Samuel Simon the book of the Führer does not mean anything, it has the same value as other books on the shelf; on the other hand for him the presence among others of "How to earn money..." has been remarkable, because in that book he has affirmed a superior cultural value.

These examples, though trivial, have the virtue of demonstrating the relativity of cultural value and its dependence on connections of meaning: in cultural objects there is a "general value" sustained by the integrity of the axiological context, as in the books in the Library whose general value allows them to be books and to be on the shelf without standing out one above the other; but cultural objects also present particular values, depending on to whom a particular connection of meaning refers: certain special connections of meaning, with God, with the Homeland, with the home, with the race, etc., can confer on a book, for example the one we were looking for, a "particular value" superior to that of other cultural objects, can confer on a book, for example the one we were looking for, a "particular value" superior to that of other cultural objects. And this "particular value", as we have seen, causes the effective enhancement of the cultural object OVER the "general value".

Logically, the example of the Library can be questioned by arguing that the connections of meaning of the books, those that refer to their literary content, ARE NOT REAL, that is, that they are projections of ideal relations. To prove that such an argument is fallacious, it is enough to replace the books by UTENSILS, and the Library by a Hardware Store: the utensils are distributed on the shelves without standing out from one another, although each one has a "general value" that confers on them not only the axiological context of the Hardware Store, but also that of the entire superstructure of external culture; If we are blacksmiths and we go to look for an iron hammer, for example, it is certain that it will emerge above the other tools as soon as we recognize it and affirm a "particular value" in it; if next to our iron hammer there is another wooden hammer, it is possible that we do not notice it, that it has no value for us; however, the carpenter who

has entered the Hardware Store will not notice it, that it has no value for us.

behind us, also looking for a hammer, he quickly goes to take the wooden hammer, which stands out from the other tools, including our valuable iron hammer: for the carpenter, the wooden hammer has a particular value, a USEFUL VALUE based on its function of adjusting wooden wedges: on the other hand, the iron hammer, WHICH IS NOT USEFUL for this function, has NO USEFUL VALUE and, therefore, NO MEANING; the carpenter DOES NOT EVEN SEE IT because for him it means nothing and so he does not attach any meaning to it, he does not affirm any "particular value" in it.

In short: all the hammers on the shelf, of different shapes and materials, are cultural objects endowed with the "general value" of being "hammers" conferred by the axiological context; each of them can exhibit, in addition, a "particular value" determined by some connections of meaning that formalize their function: for example, the relation of the iron hammer to the nails and of the wooden hammer to the wedges. And these connections of meaning, which emphasize a particular value of each hammer, are relations between REAL things and not mere imaginary projections.

The faculty of anamnesia of the Hyperborean Initiates allows to explore the cultural Registers. Now, the Cultural Registers are the "connections of meaning" between cultural objects and determine the value: the "general value" acting in the whole of the axiological context or the "particular value" when some of them are confirmed separately. The understanding of the cultural register requires, therefore, to be approached by means of a detailed analysis of cultural value: in particular, we must understand on what principle the "general value" is based and how the "particular value" modifies it. The superstructure model facilitates the answers, as we will see in the following subarticles, after which we will go on to describe the possibilities of the faculty of anamnesis.

E10 - Superstructure and general value of cultural objects.

The first thing to note here is that ALL MEMBERS OF A CULTURAL COMMUNITY EQUALLY SHARE EQUALLY IN THE "OVERALL VALUE" OF
EACH CULTURAL OBJECT. Does this mean that the "general value" is present in the cultural object, independently of the particular recognition of each member? Answer: the answer is affirmative: the general value subsists in the cultural object even in the case in which no pasu is found in the context to express its meaning; and the explanation is the following. As it was exposed in the Third commentary, "The macrocosmic objective of the purpose of the pasú aims, in the first place, to "put sense in the world". In order to fulfill such a purpose, it is not enough to give "meaning" to entities by means of some form of expression: it is also necessary that such "meaning" ENDURES and is reaffirmed again and again, after a perpetual search and discovery of the design, of a truth that is never completely revealed to reason. This search, this discovery, this reaffirmation, please the Demiurge, they are part of the object of his pleasure. An external "superstructure" is therefore required, which SUPPORTS the "sense" given to the entities. To build such a superstructure is a collective task and LANGUAGES are the tools with which the pasu is endowed to undertake it".

The "meaning" placed collectively in an entity, that is, the "general value" of a cultural object, ENDURES because it is SUSTAINED in the entity by the real superstructure: WHEN A CULTURAL OBJECT IS COLLECTIVELY KNOWN, AND INTEGRATES THE SUPERSTRUCTURE OF THAT CULTURE, ITS "GENERAL VALUE" IS "PRESERVED" IN THE OBJECT, INDEPENDENT OF RECOGNITION.

THE "GENERAL VALUE" IS "COLLECTIVE" AND INDIFFERENT TO ANY INDIVIDUAL ACT. ONCE A CULTURAL OBJECT HAS EMERGED FROM THE THRESHOLD OF MEANING WITH A "GENERAL VALUE", AND HAS BEEN INCORPORATED INTO THE SUPERSTRUCTURE, IT REMAINS MANIFESTED IN THE SPHERE OF MEANING: THE GENERAL VALUE CAUSES THE COLLECTIVE EVIDENCE OF THE CULTURAL OBJECT. THEREFORE, THE AXIOLOGICAL CONTEXT NOT ONLY DETERMINES THE GENERAL VALUE, AND THEREFORE THE DEGREE OF REALIZATION OF THE CULTURAL OBJECT, BUT IT ALSO SUSTAINS SUCH VALUE IN THE OBJECT AND CAUSES ITS PERMANENT REALIZATION: let us remember that the CONTEXT AXIOLOGICAL consists of the set of cultural objects that make up the superstructure with respect to a given cultural object.

These sentences, of course, raise an unavoidable question: what principle does the superstructure employ to sustain the general value in a given cultural object? Answer: A PRINCIPLE OF VITALITY. If the whole macrocosm, in effect, is vivified by the anima mundi of The One, all the more so are the superstructures that exist within it; the comprehension of such a consequence, being logical, offers no problems. But the answer has a more precise meaning and requires establishing with clarity a distinction in that undoubted vitality of the macrocosmic contents; viz: one thing is the ONTIC VITALITY, which consists in the evolutionary impulse that flows from the being in itself of the entity, and which, therefore, IS A "PRINCIPLE OF INNER VITALITY" OF THE ENTITY; and another thing is the vitality that sustains the cultural value, which manifests itself a posteriori of the designated entity, from the moment in which the pasu points out the essential matrix and discovers it to the collective vision: from that moment, when the general value of the cultural object is evident to all, ACTS A "PRINCIPLE OF EXTERNAL VITALITY" TO THE ENTITY THAT PRESERVES THE EVIDENCE OF THE CULTURAL VALUE.

Let us recall that we have called the Archetypes that act externally "psychoid Archetypes": the Hyperborean Wisdom distinguishes, from the set of psychoid Archetypes, Egregores or Myths, THE ARCHETYPES THAT ONLY VITALIZE THE SUPERETRUCTURES, which it particularly calls ASTRAL ARCHETYPES. With this concept we can specify the meaning of the previous answer; Answer: the superstructures sustain the general value by effect of the PRINCIPLE OF ASTRAL VITALITY. Naturally, the ASTRAL VITALITY is
INFUSED from outside the cultural object by the astral Archetype of the superstructure. But this action of the psychoid "astral" Archetype is already known to us; in the Thirteenth Commentary, for example, he says: "But one should not naively believe that the superstructures are mere projections of the internal cultural structure of the pasu: on the contrary, THE SUPER-STRUCTURES POSSESS "LIFE OF THEIR OWN", THEY ARE CAPABLE, NOT ONLY OF INTEGRATING MAN IN HIS COMPLEXION, BUT OF DETERMINING HIS WILL. WHAT IS THE "MIND" WHICH, ANALOGOUSLY TO THE INTERNAL CULTURAL STRUCTURE, ANIMATES THESE EXTERNAL SUPERSTRUCTURES? ANSWER: A CLASS OF UNIVERSAL ARCHETYPES CALLED "PSYCHOIDS" OR "EGREGORES".

While a "superstructure" can be the support of an entire "external culture" because, conversely, a "culture" is the capacity of a superstructure, here we are referring to a lesser form called "cultural fact", which is also the external manifestation of a superstructure. The cultural fact, in general, is analogous to the structural cube of the superstructure model of figure 75 and we will refer to it as follows

further on to exemplify the "principle of astral vitality". What must be kept in mind in the meantime is that the SUPERSTRUCTURE OF THE CULTURAL FACT IS ANIMATED BY AN ASTRAL ARCHITECTURE. With this clarification we can get to know better the principle of astral vitality and its effect: THE LAW OF CONSERVATION OF THE GENERAL VALUE OF A CULTURAL OBJECT.

The problem consists in establishing how the astral archetype INFUSES its vitality into the cultural object and how such vitality PRESERVES the general value of the cultural object. Let us begin by recalling some concepts already studied on the ENERGETIC character of the EMERGENCE of the cultural fact.

When we speak of "EMERGENCE of the cultural fact" we are implicitly alluding to "movement", that is, to an act that in the macrocosm is essentially ENERGETIC. This we had already said before: "the cultural fact, as an emerging symbol I in the consciousness (figure 21), is directed to the Consciousness of the Demiurge, that is to say, to the sphere of the Sense of the World, region (D), guided by its FIRST INTENTION: HUMAN PAIN. The "pain", or first intention, is an ENERGETIC NOTE of the cultural fact." "Incorporated dramatically in the external plot, the pasu or lost virya fulfills to the highest degree the macrocosmic objective of his purpose, since the sense that he places in the world is the one that the Demiurge appreciates the most. In other words, in his dramatic performance, man expresses an INTENSE sense, which has the dimension of PAIN: THE PAIN, which man puts in a cultural fact that includes him dramatically, IS ANALOGOUS TO THE FIRST INTENTION THAT HE DIRECTS TO A
SYMBOL "I" TOWARDS CONSCIOUSNESS (see figures 21, 22 and 23). In an emerging symbol I there is a "reference to itself" that directs it towards the threshold of consciousness. In a cultural fact something similar occurs, because THE "PAIN", PUT IN PLAY BY ALL THE MEN WHO INTEGRATE ITS TRAMA, "DIRECTS" THE SENSE OF THE DRAMA TOWARDS THE THRESHOLD OF SENSE, FROM WHERE THE CULTURAL FACT MUST EMERGE AS "SENSE OF THE WORLD" OR REPRESENTATION.
MACROCOSMIC CONSCIOUSNESS". We also said that "the pasu collectively fulfills the function of being THE SOURCE OF THE REASON OF THE WORLD: IT IS THROUGH ITS POST-SENSE ACTIVITY THAT THE REASON OF THE WORLD (i.e., the context of the world) EMERGES.
axiological whose "connections of meaning" are equivalent to the "reasons" of the cultural object), THAT THE ENTITIES, UNTIL THEN SUBMITTED IN THE UNIVERSAL, ACQUIRE PARTICULAR EXISTENCE AS CULTURAL OBJECTS AND ARE INTEGRATED INTO THE SUPERSTRUCTURE OF THE CULTURAL FACT.

Of course, if the EMERGENCE of the cultural fact is an energetic process, there must be at its original end an ACTIVE POWER that produces it: THIS POWER IS THAT WHICH THE ASTRAL ARCHETYPE BRINGS, TRANSFERRING IT FROM THE AXIOLOGICAL CONTEXT ACCORDING TO THE VITALITY PRINCIPLE.
ASTRAL. We will be able to understand the whole process if we first admit the analogy between the demiurgic act of PLASMAR and the human act of AFFIRMING: the Demiurge PLASMS with his VOX the entity by subposing the particular design which completes the universal archetypal nature; analogously, the pasu AFFIRMS with his expression the essential matrix of the design by putting its general value which transforms it into a cultural object; it is easy to see that the AFFIRMATION is a sort of cultural PLASMATION of the designated entity or, if you will, a CONFIRMATION of the essential matrix of the embodied design. The pasu, when AFFIRMING the essential matrix of a designated entity, recognizes it with meaning because he has simultaneously also CONFIRMED the axiological context that determines it; this can be interpreted in this way: by affirming the

essential matrix, the pasu applies in the entity, on the essential matrix, an expressive force called PAIN, which is

shaped by the axiological context and converted into MEANING; the entity, then, has cultural meaning and can be recognized by the pasu because it has emerged as a cultural object; if such an affirmation has been made for the first time, it is enough for the pasu to demonstrate the existence of the cultural object to the other members of his cultural community for a general value to be preserved in the cultural object: the cultural object will from then on be evident to all because the whole community participates in its general value; as we said above, after this collective recognition it is not necessary a further affirmation, much less a permanent recognition, for the general value to be preserved: this happens anyway because IT HAS BEEN RECORDED IN THE SUPERSTRUCTURE, more particularly, IN THE CONNECTIONS OF MEANING OF THE AXIOLOGICAL CONTEXT.

Let us suppose a cultural object that, in this way, emerges by itself on the threshold of sense and remains manifested, even when no pasu or virya notices it. If that force modulated in sense, which is PAIN, has been applied once by the pasu and it caused and directed the emergence of the cultural object in front of the pasu, how is it possible that, when the production of the force ceases, that is to say, when there is no expression or projection of the sign, the emergence continues? Answer: evidently, this can only happen IF, WHEN THE FORCE PROPER TO THE PASU CEASES, IT IS SUBSTITUTED BY ANOTHER IDENTICAL FORCE: SUCH FORCE IS THE ONE PRODUCED BY THE ASTRAL ARCHETAGE THROUGH THE VITALITY THAT INFUSIONS THROUGH THE CONNECTIONS OF SENSE, OR CULTURAL REGISTERS, OF THE AXIOLOGICAL CONTEXT.

WHEN THE INDIVIDUAL FORCE OF THE PASU CEASES, THAT IS TO SAY, THE EXPRESSION OF HIS PAIN, IT IS INSTANTLY REPLACED BY AN EQUIVALENT "COLLECTIVE PAIN" THAT SUSTAINS THE EMERGENCE OF THE CULTURAL FACT; WITH IDENTICAL PROCESSES THE ASTRAL ARCHETYPE MAINTAINS IN EMERGENCE THE GENERAL VALUE OF EVERY CULTURAL OBJECT.

In a given cultural object, the connections of meaning transfer to it an active power that produces the substitute force, that is to say, the "collective pain" that allows it to retain its general value: this "active power" is none other than the astral power of the "universal collective unconscious" or deep astral world (region B). THE ASTRAL ARCHETYPE CHANNELS THE ASTRAL POWER THROUGH THE CONNECTIONS OF MEANING ON THE CULTURAL OBJECT; BUT THE ASTRAL POWER IS THEN DETERMINED BY THE CAPACITY OF AN ESSENTIAL MATRIX AFFIRMED WITH GENERAL VALUE: ITS ENERGETIC MANIFESTATION, THE ASTRAL ENERGY, IS CONFORMED ACCORDING TO THE AFFIRMATIVE FORCE, THAT IS, AS "PAIN". BUT IT IS NOW A QUESTION OF A "COLLECTIVE PAIN", A SUBSTITUTE FORCE FOR THE PAIN EXPRESSED BY THE PASU. IN ANY CASE, THE COLLECTIVE PAIN MAINTAINS THE EMERGENCE OF THE CULTURAL OBJECT AND PRESERVES ITS GENERAL VALUE.

It is convenient to refresh the concept of "astral power" and "astral energy" by re-reading the following quotation: "the living macrocosm is animated by the Soul of the Demiurge or "anima mundi", which, analogously to the POWER OF THE SOUL OF THE PASU (W) or ANIMIC POWER OF THE MICROCOSM, has a POTENTIAL capacity to carry out its Plan: it is the ASTRAL POWER, equivalent to the power (W) of the soul of the pasu. And such "astral power" also manifests itself in two main ways: as LIFE ENERGY OF THE ASTRAL WORLD to sustain the life of the macrocosmic organism, and as ASTRAL ENERGY to ANIMATE THE

SUPERSTRUCTURES OF THE CULTURAL FACTS OR OF CULTURES
EXTERNAL". Let us consider the shadow sphere of the pasu. "In such "analogical space" of the microcosm the cultural structure subsists and the emergence of symbols referring to itself takes place: the essential characteristic of every emerging symbol, as we saw in Part One, is the PSYCHIC ENERGY. Analogously to the shadow sphere, regions (a, b, c), figure 39, in the macrocosm there is the astral world (A, B, C) in which the external cultures subsist and the emergence of the cultural facts referred to the threshold of meaning takes place: THUS, THE ESSENTIAL CHARACTERISTIC OF EVERY CULTURAL FACT IS THE ASTRAL ENERGY".

In short, once the pasu projects the sign on the designated entity, and affirms the essential matrix with its individual force or "pain", the entity acquires cultural meaning: a meaning determined by the axiological context; after the pasu has made the cultural object known to its community, the "general value" is preserved in the superstructure because of the astral archetype: the cultural object receives from the connections of meaning the "astral vitality" that allows it to maintain its general value emerging.

A deeper understanding is possible if the law of conservation of general value is interpreted by means of the superstructure model. It is necessary, then, to incorporate the principle of astral vitality into the superstructure model and, for this purpose, we must consider the cultural fact as the form of a LIVING ORGANISM. The cultural fact, in fact, admits the following organic analogy: IF THE ONTICAL INFRASTRUCTURE IS THE SKELETON OF THE CULTURAL FACT, COMPOSED OF ENTITIES INTERNALLY VITALIZED BY THE UNIVERSAL ARCHETYPES, THE SUPERSTRUCTURE OF THE CULTURAL FACT CONSTITUTES ITS ORGANIC ANATOMY, FORMED BY CULTURAL OBJECTS EXTERNALLY VITALIZED BY THE ASTRAL ARCHETYPE. That is to say: THE SUPERSTRUCTURE OF THE CULTURAL FACT IS ANALOGOUS TO A VERTEBRATED ORGANISM ON THE SKELETON OF THE ONTIC INFRASTRUCTURE. IN SUCH AN ORGANISM, THE CULTURAL OBJECTS REPRESENT THE "ORGANS" THEMSELVES, WHILE THE SET OF CONNECTIONS OF MEANING IS EQUIVALENT TO THE "TROPHIC SYSTEM". THE ASTRAL ARCHETYPE VITALIZES THE CULTURAL OBJECTS, "FEEDS" THEM WITH THE SURROGATE FORCE THAT SUSTAINS THE GENERAL VALUE, BY MEANS OF THIS SYSTEM; BUT THE PSYCHOID ARCHETYPES OR EXTERNAL MYTHS ALSO EMPLOY THE TROPHIC SYSTEM TO ARTICULATE THE DRAMATIC ARGUMENT OF THE CULTURAL FACT.

In figure 75, for example, the structural cube on the left represents an organic cultural fact: the cultural objects (1, 2,... 9) are there analogous to "organs" and the set of sense connections (1-2;2-3;3-4;4-1;etc.) is equivalent to the "trophic system": the astral Archetype vitalizes the nine "organs" by means of the "trophic system"; a particular organ, for example 2, is vitalized by the trophic connections 2-1,2-3,2-6 and 2-9 of the trophic system: analogically, this means that the general value of the cultural object 2 is sustained by the sense connections 2-1,2-3,2-6 and 2-9 of the axiological context. With respect to the examples of subarticle E9, cultural object 2 can of course be either a book from the Library or a utensil from the Hardware Store: in either case, the general value that keeps them culturally visible comes from the vitality infused into them by the astral Archetype through the sense connections of their respective axiological contexts.

E11 - Superstructures and particular value of cultural objects.

We have seen that the axiological context determines the "general value" of a cultural object and sustains it by means of a set of connections of meaning. But the cultural object, visible then by its "general value", can be recognized and affirmed at any moment with a new PARTICULAR VALUE. This "particular value" is what causes the enhancement of the object over the general value and confers on it a singular meaning; in the case of hammers (E5), for example, the enhancement of the iron hammer, over its general value of being a hammer, was produced when the blacksmith affirmed in it a "particular value": that of being USEFUL for hammering iron nails; the affirmation of the particular value REFERRED the hammer to iron nails. That is to say: IN ALL CULTURAL OBJECTS, THE PARTICULAR VALUE ARISES FROM THE ASSERTION OF THE GENERAL VALUE IN RELATION TO
ANOTHER CULTURAL OBJECT OF REFERENCE. Hence, the particular value is qualified as RELATIVE; that is to say, "RELATIVE" to this or that cultural object of REFERENCE.

Moreover, since every cultural object is linked to all the other objects in the context by multiple connections of meaning, it is easy to see that: IN A CULTURAL OBJECT, WITH A GIVEN GENERAL VALUE, THERE ARE AS MANY POSSIBLE PARTICULAR VALUES AS THERE ARE CONNECTIONS OF MEANING.
DETERMINE THE GENERAL VALUE. Thus, a cultural object is capable of receiving as many particular values as sense connections link it to other objects of the axiological context. Consequently: THE EFFECTIVE "PARTICULAR VALUE" OF A CULTURAL OBJECT IS ALWAYS LINKED TO A "CONNECTION OF MEANING" THAT REFLECTS IT TO ANOTHER OBJECT AND GIVES IT ITS RELATIVE MEANING. Therefore,
the definition of the particular value must be based on three terms: THE "EMERGING" CULTURAL OBJECT, that is, the one whose enhancement has particular value; THE "REFERENT" CULTURAL OBJECT, that is, the one whose characteristic cultural capacity confers meaning relative to the particular value of the emerging cultural object; and THE CULTURAL RECORD, that is, the connection of meaning that links the emerging cultural object to the referent cultural object and by means of which the latter confers meaning to the particular value of the former. In the above example, the "emergent" cultural object is the iron hammer, the "referent" cultural object is the iron nail, and the Cultural Register is the INVISIBLE sense connection that links them both; the iron nail confers on the hammer the relative sense of being useful for nailing: such sense is manifested in the hammer by the vitality that infuses it with the sense connection or Cultural Register and that causes the enhancement of its particular value. All this can be visualized by means of the superstructure model in Figure 75.

Let us suppose that cultural object 2 is the EMERGING hammer of the example, and that objects 1, 3, 6 and 9 are its REFERENTS, while links 2-1, 2-3, 2-6, and 2-9 are the respective CULTURAL RECORDS. Each referent object has to confer a particular value to the emergent object 2 as soon as the latter is affirmed with reference to some of them. Let us suppose, also, that object 3 is THE HEAD OF AN ENEMY OF THE BLACKsmith, that object 1 is A WALNUT, that object 6 is AN IRON NUT, and that object 9 is A SPORTS FIELD. It is evident that only when the blacksmith REFERRED object 2 to object 6 would the particular value of being USEFUL for hammering nails emerge in the hammer: such USEFUL VALUE is RELATIVE to iron nails. Very different will be, for example, the particular value conferred by the other objects of reference: if the blacksmith refers object 2 to object 1, the particular value of the hammer will be that of a NUTSHELL; again it is a UTILITARY VALUE whose relative meaning is determined by Cultural Register 2-1; that is, THE

OBJECT 2 EMERGES ABOVE ITS GENERAL VALUE OF HAMMER WITH A VALUE OF "NUTCRACKER" WHOSE RELATIVE MEANING HAS BEEN IMPOSED BY CULTURAL REGISTER 2-1 WITH REFERENCE TO OBJECT 1, "NUT". On the other hand,
when the blacksmith refers object 2 to object 3, the hammer emerges above its general value endowed with the unequivocal value of OFFENSIVE WEAPON; the relative meaning imposed on object 2 by Cultural Register 2-3 endows the hammer with the BEAUTIFUL VALUE of being referred to the "head of the enemy" or object 3. And, finally, the reference of object 2 to object 9 confers to the hammer the LUDIC VALUE of THROWING HAMMER: such relative sense is determined by Cultural Register 2-9 that refers the hammer to the "sports field" or object 9.

The superstructure model, applied to the above case, allows us to draw the following conclusions: EVERY EMERGING CULTURAL OBJECT WILL EXHIBIT THE "PARTICULAR VALUE" DETERMINED BY A CULTURAL OBJECT OF REFERENCE CONNECTED TO IT BY A CULTURAL REGISTER; INVERSELY, EVERY CULTURAL OBJECT OF REFERENCE DETERMINES A "PARTICULAR VALUE".
DIFFERENT. In other words: if the blacksmith, when looking through the tool rack, does so WITH REFERENCE TO THE IRON NUTS, then the hammer will emerge with UTILITARY VALUE; if he does so WITH REFERENCE TO THE HEAD OF HIS ENEMY, then the hammer will stand out with BEAUTIFUL VALUE; if he does so WITH REFERENCE TO A SPORTS FIELD, then the hammer will be enhanced with LUDIC VALUE; and so on.

The particular value of a cultural object, apart from utilitarian, warlike, ludic, etc., can take many other forms; in particular we are interested in emphasizing the AESTHETIC and ETHICAL character of the particular value by means of the trivial examples already seen. In the case of the Library, when we were observing the highlighting of the book My Struggle, it could happen that a lady entered and, almost immediately, went to the shelf and withdrew the mentioned book without further ado. Evidently, she also noticed that the book stood out from the others and so she took it without hesitation; we asked her, "Are you an admirer of Adolf Hitler? Answer: the lady looks at us perplexed until she realizes that we are asking her about the author of the book she has just picked up; she smiles and answers us: - No sir. I don't even know who the author is. What interests me is the color of the cover because it matches the color of our living room, where we have a library that nobody consults. Arguing that every time she repaints the living room with a new color she has to replace the books in the library, the good lady leaves with the new copy of Mi Lucha, but not before saying hello nicely. What does this tell us? Answer: that the book emerged with AESTHETIC VALUE because the Lady looked through the shelf of books establishing with each one of them a reference to the color of her living room: only the Führer's book matched that reference color and the connection of meaning, the Cultural Register, gave it the aesthetic value that made it stand out in front of the Lady's eyes.

As for ETHICAL VALUE, it is not a particular value in itself, but a contextual determination of particular value: THE ETHICAL VALUE OF A SIMPLE EMERGING CULTURAL OBJECT IS AN ACTUAL COMPLEMENT OF THE PARTICULAR VALUE IMPOSED BY THE CONTEXTUAL NEIGHBORHOOD. In other words, ETHICAL VALUE DEPENDS ON THE ACT, THAT IS, ON THE MOMENT IN WHICH THE REALIZATION OF THE PARTICULAR VALUE TAKES PLACE. THE ETHICAL VALUE ASSOCIATED WITH THE PARTICULAR VALUE OF A CULTURAL OBJECT MAY VARY FROM ONE MOMENT TO ANOTHER.
TO ANOTHER. For example, the blacksmith, on discovering the utilitarian value of the hammer, is in a position to take it from the shelf and continue his work with it: it is GOOD

for him to do so; that is, it has a positive ethical value; however, if minutes before he enters the

Hardware store, with that hammer someone committed a crime and it is on a pool of blood, it is EVIL for the blacksmith to take it and alter the criminological evidence that might exist: a day before or a day after, for example, it is GOOD to take the hammer; at THAT moment, it is EVIL to do so, i.e., it has a negative ethical value. And it is clear here that the ethical value depends on the contextual neighborhood of the hammer at a given moment. In short, ETHICAL VALUE DEPENDS ON THE "CIRCUMSTANCE" IN WHICH THE PARTICULAR VALUE OF A CULTURAL OBJECT IS REALIZED.

As has been demonstrated, "the definition of the particular value has to be based on three terms: THE EMERGING CULTURAL OBJECT, THE CULTURAL RECORD AND THE
REFERENT CULTURAL OBJECT". Let us consider the case in which object 2 emerges with utilitarian value by being referred to object 6 by means of the cultural Register 2-6. In the structural cube of figure 75, this case is completely represented by a LINK (2-6) and two KNOTS (2 and 6), that is to say, by a SIMPLE SYSTEM analogous to the one in the figure
13. However, for such an analogy to be correct, it must be borne in mind that between both SYSTEMS there is a relation of INVERSE PATENTIAL SIMETRY. Hence, to the SIMPLE SYSTEM of the model of cultural structure, corresponds a REAL SYSTEM in the model of superstructure, as shown in figure 76.

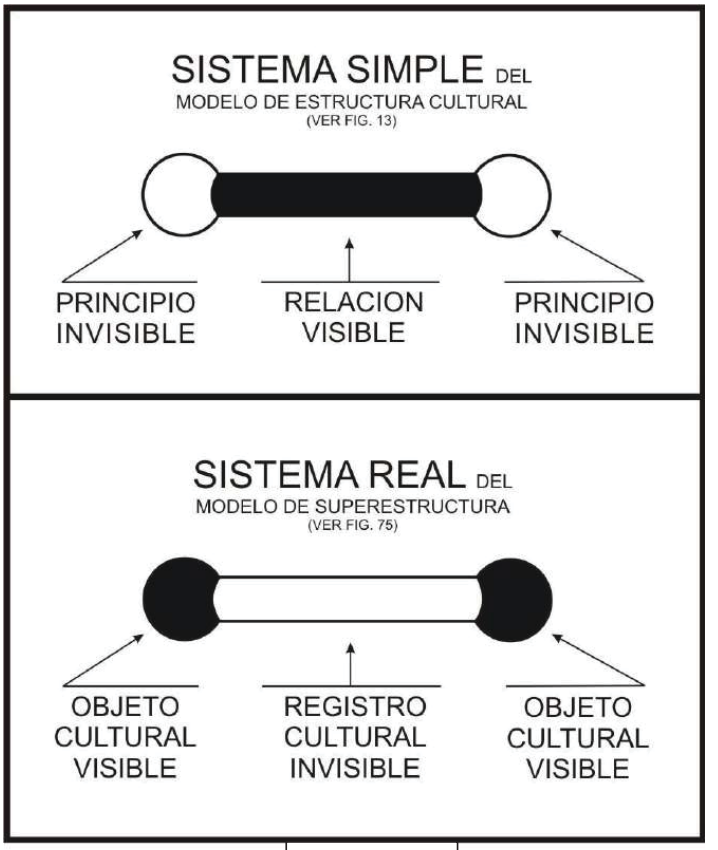

FIGURE 76

Returning to Figure 75, the REAL SYSTEM would be composed of EMERGING CULTURAL OBJECT 2, CULTURAL RECORD 2-6, and CULTURAL OBJECT 2-6. REFERENT 6. The constitution of this real system can be understood starting from figure 74, supposing that the cultural object represented there is the 2 of the structural cube: being so, then in figure 77 we can see the cultural object 2 REFERRED to the cultural object 6 by means of a cultural Register, conforming the three a "REAL SYSTEM" of the superstructure model.

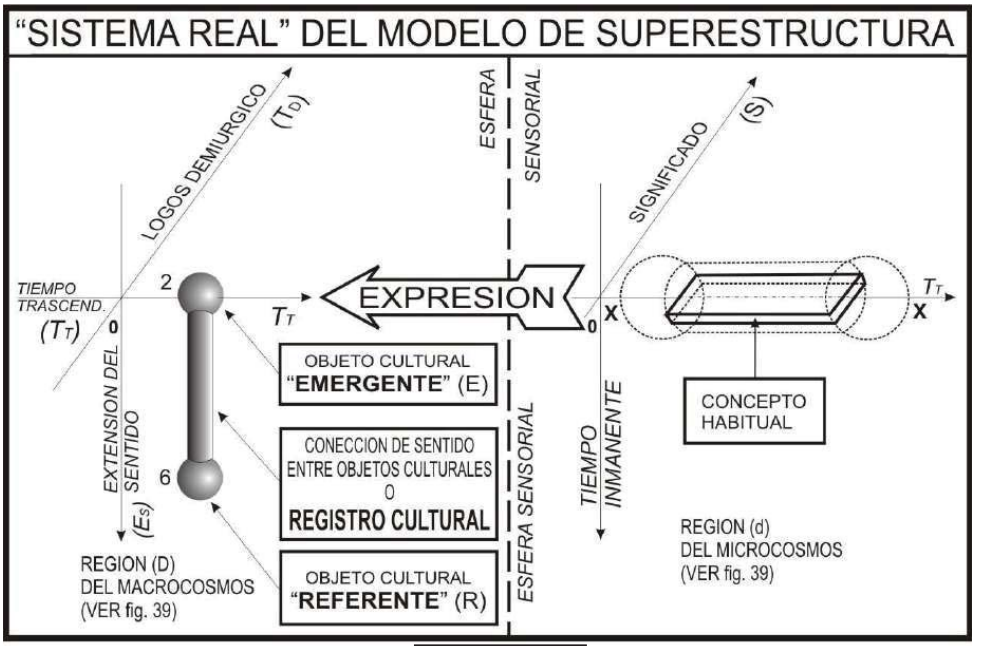

FIGURE 77

Assuming that cultural object 2 presents a general value supported by the axiological context, Figure 77 shows only the particular value; this, as explained above, arises over the general value due to the relationship that the Cultural Register establishes with a cultural object 6 of reference (R): "THE EFFECTIVE PARTICULAR VALUE OF A CULTURAL OBJECT IS ALWAYS LINKED TO A CONNECTION OF MEANING OR CULTURAL REGISTRY THAT REFERRES IT TO ANOTHER OBJECT AND CONFER ITS
RELATIVE SENSE". The real system represented in figure 77 is thus constituted. But, it is clear that the same cultural object (E) can intervene in a plurality of real systems: object 2, for example, can form the real systems: 2-1, 2-3, 2-6 and 2-9, depending on which is the object of reference (R) considered. Consequently, A CULTURAL OBJECT WITH GENERAL VALUE MAINTAINS CONNECTION WITH A PLURALITY OF CULTURAL RECORDS.

E12 - Analog study of a real system.

Let us make a synthesis of the last two sub-articles. In E10 we verify that the "GENERAL VALUE, IN EVERY CULTURAL OBJECT, IS PRESERVED IN THE SUPERSTRUCTURE BY THE VITALITY THAT THE ASTRAL ARCHETY INFUSES IN THE CULTURAL OBJECT THROUGH THE CONNECTIONS OF MEANING OF THE AXIOLOGICAL CONTEXT". And in E11, we verify that "THE PARTICULAR VALUE, IN EVERY CULTURAL OBJECT, ARISES BY AFFIRMING THE GENERAL VALUE IN RELATION TO ANOTHER CULTURAL OBJECT OF REFERENCE". This definition will make it possible to explain, in a future article, the "faculty of anamnesia" of the Hyperborean Initiates. Here we will start from the definition obtained in E10, on the general value, to add the cultural Register of a real system to the ontic horse of figure 48.

As we have seen, the general value of an ORGANIC cultural object is sustained by a TROPHIC SYSTEM composed of all the sense connections of the axiological context: through the trophic system, of the sense connections, the vitality of the astral Archetype is manifested. But the connections of meaning are also MACROCOSMIC RECORDS: according to the "functional definition of Record", "MACROCOSMIC RECORD IS EVERY STRUCTURAL CONTAINMENT CAPABLE OF RECEIVING AND CONSERVING THE FORM OF A GIVEN EVENT AND OF ALLOWING THE DEMIURGE ITS LATER REPRODUCTION". The main macrocosmic Records studied in the "Fundamentals of the Hyperborean Wisdom" are the ONTIC and the CULTURAL. The Ontic Records, as their name indicates, are mnemic contents proper of the EXTERNAL ENTES that only have value for the Demiurge. The Cultural Records are mnemic contents proper of the EXTERNAL CULTURAL OBJECTS and their knowledge is of inestimable value for the awakened virya. However, as every cultural object is first of all an entity to which a cultural meaning has been given, it happens that BOTH RECORDS ARE PRESENT IN A CULTURAL OBJECT: hence the convenience of knowing what each one of them consists of AND THE NECESSITY OF DISTINGUISHING THEM CLEARLY because, it must be warned from now on, the awakened virya MUST CAREFULLY AVOID THE PERCEPTION OF THE ONTIC RECORD; ONLY THE "CULTURAL RECORD" IS USEFUL FOR HIS STRATEGY OF SPIRITUAL LIBERATION".

The content of the Ontic Register consists of "an onticotemporal SERIES parallel and correlative to the CONTINUOUS FUNCTION OF THE EVOLUTIONARY PROCESS that links the individual entity with the universal Archetype"; that is why the Ontic Register must be avoided: because, "beneath the onticotemporal series, the continuous function is implicit; and the same can be both inferred and actually LIVED, which supposes ENTERING INTO DIRECT CONTACT WITH THE UNIVERSAL ARCHETYPE. TO AVOID THIS LAST POSSIBILITY IS THAT THE VIRYA NEVER EXPLORES THE REGISTERS. ONTIC". The onticotemporal series, on the other hand, represents the NATURAL HISTORY of the entity: "in the ontic Register is contained, thus, the NATURAL HISTORY of the entity, history that can be reproduced by the faculty of registering for the apperception of the Logos Aspect". Figure 63 shows analogically, for the case of the ontic horse, the onticotemporal series or "natural history" and the continuous function of the evolutionary process; the central sphere, as explained, is part of the "unfolded design model" and represents the "essential matrix" that terminates and individualizes the universal equine nature; on this sphere, that is, on the actual ontic horse, there is the "ontic screen" where the registering faculty of the Logos Aspect of the Demiurge reproduces the images of the "natural history" of the horse, that is, the phases of the onticotemporal series: such a screen, in order to be apperceptible by the Logos Aspect, must be in situation.

perpendicular to the axis of transcendental time. Figure 63 shows us, then, the content of the ontic Register and the zone of its reproduction: it is obvious how enlightening it would be if this example could show us, also, the location of a cultural Register.

However, it is possible to analogically add a Cultural Register to figure 63 if we first assume that the ontic horse has been transformed into a CULTURAL HORSE. This occurs, of course, when the ontic horse has undergone the two movements described in figure 73: in the first movement the pasu PERCEIVES the essential matrix of the horse and, by means of a gnoseological correspondence, schematizes an equivalent habitual concept in a Relation of the cultural structure; in the second movement he EXPRESSES the habitual concept and AFFIRMS the essential matrix, thus establishing an axiological correspondence that assigns CULTURAL VALUE to the ontic horse and allows it to emerge as a cultural object, that is, as a CULTURAL HORSE; then, the axiological context confers on the cultural horse a GENERAL VALUE that is CONSERVED by the astral Archetype of the superstructure: between the cultural horse, and the axiological context, there exist since then multiple connections of meaning, that is to say, multiple CULTURAL REGISTERS. After a similar process, the ontic horse of figure 63 has been transformed into an "emergent cultural object with general value" and, therefore, can be interpreted by means of the superstructure model of figure 75: we can suppose, for example, that the cultural horse is cultural object 2, and that its connections of meaning are 2-1,2-3,2-6 and 2-9. But it is worth examining this equation in more detail.

Let us pay attention, first of all, to the table of correspondences in figure 75 bis, which projects the superstructure model onto the real superstructure. Here the ontic horse comes into existence, which, being a "designated entity" is analogous (V) to a "topological element" of the superstructure model. The ontic horse is part of the real ontic infrastructure and, as an equivalent topological element, integrates the topological infrastructure of the model. When the essential matrix is affirmed, by means of the second movement, the ontic horse acquires CULTURAL VALUE and is transformed into CULTURAL HORSE, emerging at the threshold of meaning as a member of the real superstructure: this is analogous to the equivalent "topological element" being assigned a geometric value that allows it to emerge in the superstructure model, in this case, in the structural cube of figure 75. If the ontic horse corresponds to a topological element located under vertex 2 of the structural cube, its emergence as a cultural horse will allow it to occupy the position of node 2 and establish connections of meaning with the other nodes of the geometric context.

With these conditions, it is evident that CULTURAL HORSE 2 forms four REAL SYSTEMS with the referent cultural objects 1, 3, 6, and 9, to which it is connected by means of the cultural registers 2-1,2-3,2-6, and 2-9: if the pasu affirms the general value with respect to any of objects 1, 3, 6, or 9, this amounts to endowing the cultural horse with a PARTICULAR VALUE whose meaning is determined by the referent object; in such cases, the pasu is said to have "affirmed the real system" this or that, or that "the cultural horse constitutes a real system" with this or that referent object. To continue with the example, we have to suppose that figure 77 symbolizes the emergent cultural horse 2 forming a real system with the referent cultural object 6, through the cultural Register 2-6.

Undoubtedly, we are already in a position to add an analogical Cultural Register to Figure 63: this is possible because we consider the central sphere as the

essential matrix AFFIRMED by the expression of the pasu, i.e., as the emergent cultural object, or cultural horse, which occupies the position of number 2 in the superstructure model of Figure 75. Thus, in **Figure 78**, the cultural horse 2 forms the real system 2-6 by connecting, through a cultural Register, with the referent cultural object 6.

The system the real system 2-6, figure 78, can be interpreted in two ways: as ABSTRACTION of a system of the axiological context or as AFFIRMATION of a particular system. In the first case, it must be assumed that the cultural horse has general value and that the system 2-6 is the ABSTRACTION of any one of the multiple systems that constitute it. In the second case, over the general value, a particular value determined by the connection of meaning with a referent cultural object has been AFFIRMED: the particular value of the cultural horse is manifested, in this case, by the specific activity of the real system 2-6. Since figure 78 allows for this double interpretation, we must clarify here that, henceforth, we will refer to the second case, i.e., to the cultural horse endowed with a particular value conferred by system 2-6.

Let us recall the description of figure 63, as it also concerns figure 78: "We see there, represented as a darker central sphere, the ontic horse, presently shaped by the essential matrix of the unfolded design (i.e., emerging as a "cultural horse"). Between the ontic horse and the universal Archetype there is the permanent nexus that determines the continuous function of the evolutionary process, symbolized by the helical curve".

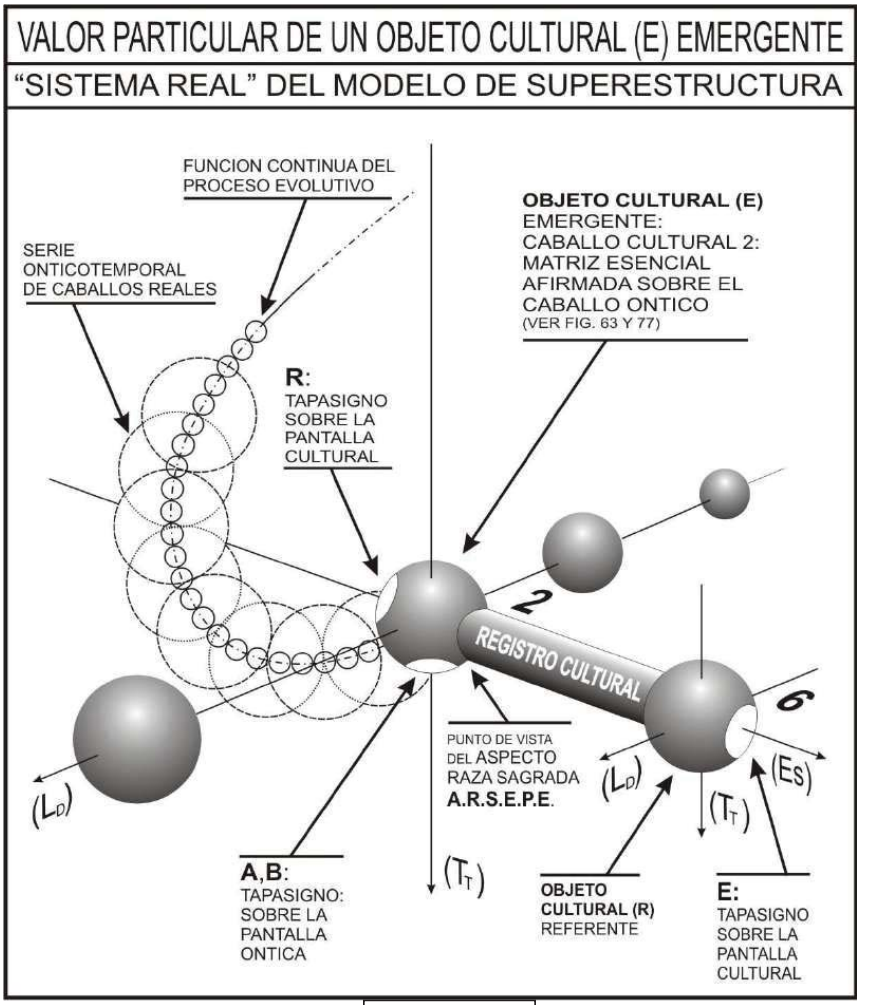
VALOR PARTICULAR DE UN OBJETO CULTURAL (E) EMERGENTE
"SISTEMA REAL" DEL MODELO DE SUPERESTRUCTURA
FUNCION CONTINUA DEL PROCESO EVOLUTIVO
SERIE ONTICOTEMPORAL DE CABALLOS REALES
OBJETO CULTURAL (E) EMERGENTE: CABALLO CULTURAL 2: MATRIZ ESENCIAL AFIRMADA SOBRE EL CABALLO ONTICO (VER FIG. 63 Y 77)
R: TAPASIGNO SOBRE LA PANTALLA CULTURAL
2
REGISTRO CULTURAL
6
PUNTO DE VISTA DEL ASPECTO RAZA SAGRADA A.R.S.E.P.E.
(LD)
(TT)
(LD)
(TT)
(Es)
A,B: TAPASIGNO: SOBRE LA PANTALLA ONTICA
OBJETO CULTURAL (R) REFERENTE
E: TAPASIGNO SOBRE LA PANTALLA CULTURAL

FIGURE 78

And, ".... just as the model of the unfolded design facilitates the graphic observation of the virtual matrices by analogical correspondence, so also the helicoidal curve makes possible the graphic visualization of the evolutionary process of the Archetype horse: but in reality, we must not forget, both the virtual matrices, and the whole plan of the design, as well as the continuous function of the evolutionary process, ARE CONTAINED IN THE STRUCTURE OF THE ACTUAL ENTITY, that is to say, in the ontic horse. The ontic, actual, individual horse IS THE WHOLE REALITY OF THE HORSE: there is no property, neither ontic nor ontological, that remains outside its entity. AND WITHIN ITS ENTITY IS SITUATED, IN THE FIRST PLACE, THE ONTIC REGISTER". Contrasting with the INTERNAL character of the ontic register, the cultural register is absolutely EXTERNAL to the cultural object because of its structural character of LINK; this can be verified analogically by observing the system 2-6 of figure 78: one sees there, it is the CULTURAL REGISTER

BETWEEN CULTURAL OBJECTS. Or, even more clearly, it is seen that the emergent cultural object, in this case a cultural horse, is connected to the referent cultural object, which confers its particular value, through the Cultural Register; in other words, the Cultural Register is the connection of meaning that determines the particular value of the cultural object; and this connection of meaning, this Cultural Register, is evidently an EXTERNAL LINK to the cultural objects.

Both the general value and the particular value of a cultural object are sustained by the vitality that the astral Archetype manifests through the sense connections of the trophic system of the organic superstructure. In this sense, we can consider the cultural horse as an organ whose organic, i.e. FUNCTIONAL, value is vitally sustained by the trophic connection of the cultural Register: ONLY BY KEEPING IN MIND, AND NEVER FORGETTING, THIS ESSENTIALLY VITAL CHARACTER OF THE CULTURAL REGISTER, IS IT POSSIBLE TO UNDERSTAND ITS CONTENT, I.E., THAT WHICH CAN BE "EXPERIENCED" BY THE DEMIURGE AND, ALSO, CONTEMPLATED BY THE HYPERBOREAN INITIATES. Naturally, such a
The "content", since it belongs to a continent EXTERNAL to the cultural objects, is distributed BETWEEN the emergent and referent cultural objects (O.C.E. and O.C.R.).

The content of the cultural registers, which we have not yet inquired into, can be understood by the faculty of anamnesia of the Hyperborean Initiates. However, the Initiates are only really qualified to use their faculty of anamnesia when they have previously understood the functions that the Aspects of the Demiurge deploy in the superstructures, in general, and in the Cultural Registers in particular. A previous study on the subject is therefore necessary as a final preparation to the explanation of the faculty of anamnesia and the content of the Cultural Records.

E13 - The Aspects of the Demiurge and the real system.

The Demiurge manifests in the macrocosmic organism under different "Aspects"; thus, in figure 38 we see that the Manifestation (12) is realized with the Beauty Aspect on the archetypal plane, with the Love Aspect within the external cultures and with the Sacred Race Aspect in the sphere of the Sense of the World: such Aspects are analogous, respectively, to the rational subject, the cultural subject and the conscious subject, that is, to the "aspects" of the microcosmic soul-subject. In Figure 66, on the other hand, the Logos Aspect of the Demiurge has been represented analogically, corresponding to the logos aspect Kundalini in the microcosm: the Logos Aspect, apart from its power to shape the entities of the macrocosm, that is, its "faculty of designating" or Vox, has the faculty of recording, which allows it to explore and reproduce the content of the ontic Records, as was explained in the section "Microcosmic Memories and Macrocosmic Records". It is important to inquire now which Aspect of the Demiurge is interested in the content of the cultural Records.

But before answering we must clarify the question well because THE CONTENT OF THE CULTURAL RECORDS IS NOT "REPRODUCED" BY THE DEMIURGH IN A MANNER SIMILAR TO THE CONTENT OF THE ONTIC RECORDS, THAT IS TO SAY, ON A "SCREEN", BUT IT IS "LIVEN" DIRECTLY IN THE CULTURAL RECORD THROUGH THE "ASTRAL ARCHITECTURE".

Let us remember that every universal Archetype is an emanation of the Demiurge by means of which He manifests and shapes the macrocosmic physical plane; in the particular case of the astral Archetypes, the Demiurge emanates them to animate the superstructures of the external cultures and manifests in them by means of his Aspect Love or Wisdom. But this was already advanced in the Seventh Commentary, and exemplified synoptically in Figure 38 with reference to its microcosmic correspondence: "The soul subject (4) manifests in the cultural structure (8) as a cultural subject, experiencing the systems as "rational representations"; a rational representation is a concept sliced from the scheme of the Relationship noted in the context of a horizontal plane of signification." "Analogously, the Manifestation (12) expresses itself in the outer cultures as the Love or Wisdom Aspect of the Demiurge, LIVING the superstructures by means of the psychoid Archetypes that sustain them: the force that religions the outer cultural objects is the love of pasu (i.e., a form of "pain"), energy brought by the whole sociocultural community from the universal collective unconscious or astral world (18) and that "feeds" the psychoid Archetypes or egregores. The Demiurge, with his Love-Wisdom Aspect, can LIVE an external culture (16) as a "superconcept", that is, he can notice it in the context of a superlanguage in a horizontal space of signification".

It is clear now, in response to the previous inquiry, that the Love Aspect "experiences" the content of the cultural Records in the same way that it is able to "experience" the entire superstructure of an external culture: by means of the astral Archetypes that vitalize the trophic system of the organic superstructure. The cultural Register is only a lower grade element of the trophic system, i.e., a "trophic connection," and therefore its content can be vivified at all times by the Love Aspect: because the astral Archetypes permanently maintain the vitality of the cultural Register to sustain the overall value of the cultural object. In figure 78 this means that the Love Aspect can experience the cultural Register 2-6 because it is a trophic connection that sustains organ 2, i.e., a connection of meaning that sustains the value of the cultural horse. However, WE MUST NOT FORGET THAT THE ANALOGICAL SPACE (TT, ES, LD) OF THE FIGURE CORRESPONDS TO "ONE" OF THE MULTIPLE "SPACES OF MEANING" THAT INTEGRATE THE SPACE.
MACROCOSMIC: the importance of this warning will soon become evident.

Let us leave for the moment the Aspect Love and its possibility of experiencing the cultural Register of the real system 2-6, figure 78, and let us consider the Aspect Sacred Race and its function of perceiving the emerging cultural sense in the Threshold of sense. Let us keep in mind, first of all, what was said in the Twelfth commentary, always with reference to figure 38: "The soul subject (3) manifests in the sphere of light (10) as the conscious subject. There, the conscious subject "sees" the ideas emerge through the threshold of consciousness and perceives image and meaning". "Analogously, manifestation (12) expresses itself in the outer world as "sacred race" (18). The Demiurge, THROUGH THE EYES OF HIS SACRED RACE, "sees" the cultural objects, the entities signified by the pasu, emerge from the THRESHOLD OF MEANING, that is, from the boundary that separates a culture in the external world from the undifferentiated, from the entities whose design has not yet been discovered. The macrocosmic comprehension of external cultures, which consist of superstructures of cultural objects and microcosms, and the apprehension of the Meaning of the World that socio-cultural communities permanently sustain and develop, constitute the Consciousness of the Demiurge itself; comprehension and apprehension that, naturally, happen in transcendent time".

According to the Twelfth Commentary, the Sacred Race Aspect perceives the emergence of cultural objects in a manner analogous to how the conscious subject perceives the emergence of conscious representations. But, from Part One, we know that the conscious subject must OPPOSE the current of immanent time, in which its essence consists, in order to RETAIN the images that emerge through the threshold of consciousness, that i s , it must place itself in position S.P.E. (S-subject in P-resent E-extensive, Figure 25); thus, in S.P.E., the conscious subject "looks" toward the threshold of consciousness ψ and manages to retain the emerging images. Similarly, the Sacred Race Aspect, whose ultimate essence is transcendent time, the Demiurge Consciousness, must OPPOSE the anisotropic stream of transcendent time in order to RETAIN the cultural objects that emerge through the threshold of sense, i.e., it must place itself in EXTENSIVE PRESENT. This disposition of the Demiurge is called A-spect R-aspect S-sacred E-n P-resent E-extensive or A.R.S.E.P.E. In figure 78 the "point of view of the Aspect Sacred Race", or A.R.S.E.P.E., has been pointed out as situated below the horizontal plane (horizontal plane), as situated below the horizontal plane (LD, ES) of the real system: from there, "with its back turned" to the current of transcendent time, the A.R.S.S.E.P.E. awaits the emergence of the cultural object in order to retain it and perceive its cultural meaning, i.e., its particular value.

If we compare the macrocosmic energetic scheme of figure 39 with figure 78, we see that the former represents only one plane, the (TT, ES), of the analogical space (TT, LD, ES) expressed in the latter. However, the plane of figure 39 shows us the emergence of the cultural object until it crosses the threshold of sense and manifests itself in front of the A.R.S.E.P.E. To observe in detail this disposition of the Sacred Race Aspect, which allows it to place itself in opposition to the threshold of sense and to retain the emergent cultural object (O.C.E.), in the case of the cultural horse in figure 78, it would be necessary to attend with preference to the plane (TT, ES), highlighting in it the threshold of sense and the position A.R.S.E.P.E. This possibility is offered to us by figure 79, where we see that the aspect Sacred Race, as A.R.S.E.P.E., is in front of the emergent cultural horse (O.C.E.) to retain it and apprehend its meaning; the cultural horse 2, on its side, was initially in region B, as ontic horse, until its essential matrix was affirmed and the connection of meaning or Cultural Register with the referent cultural object (O.C.R.) 6 was established.) 6: then the cultural horse started the emergence towards the threshold of sense driven by pain, that is, by the force of the first intention; crossing the threshold and emerging in region D, "sphere of sense of the World", analogous to the sphere of light of the microcosmic psychic structure, the cultural horse confronts the A.R.S.E.P.E. who retains it and perceives its cultural value.

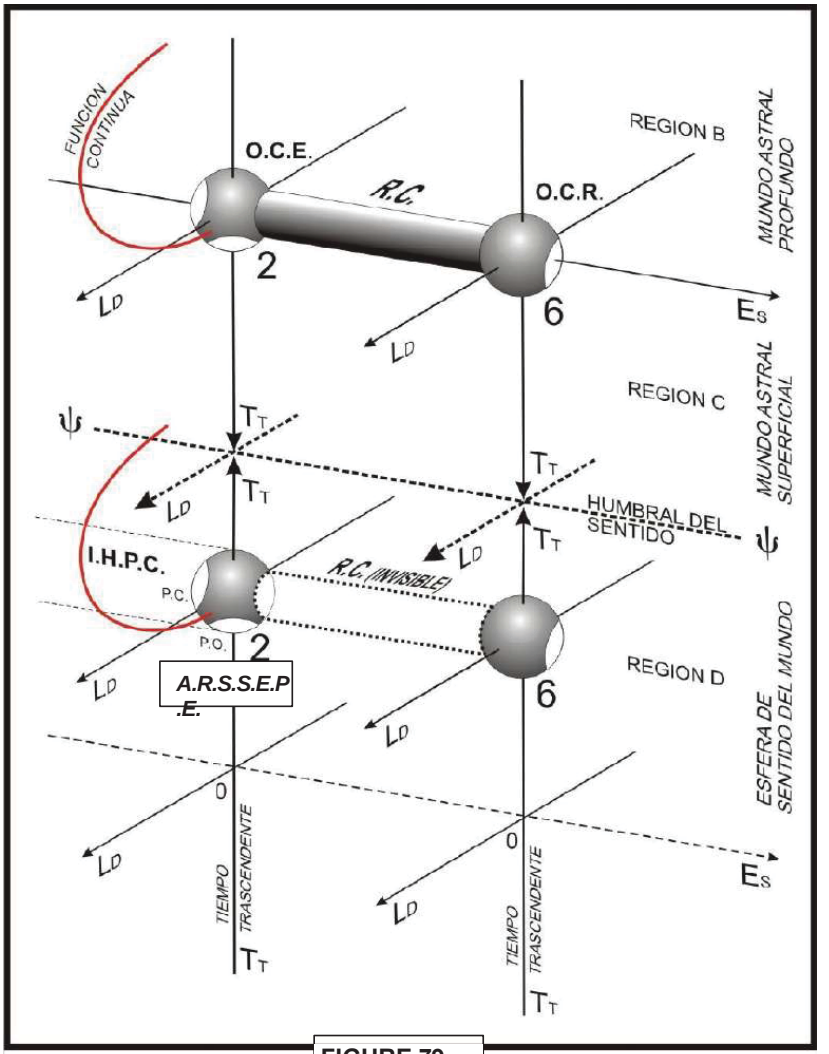

FIGURE 79

In this examination of figure 79, it is worth noting two things. The first is that the A.R.S.E.P.E. position in front of the cultural horse, or any other O.C.E., allows the effective observation of the ontic screen and, therefore, favors the access of the content of the ontic Register. It is not necessary to insist, for we have already done so, that the exploration of these Registers should be carefully avoided by the Hyperborean Initiate.

The second thing to note is that, after the cultural objects (O.C.E. and O.C.R.) of the real system 2-6 have emerged through the threshold of meaning, their link, i.e. the cultural Register, remains INVISIBLE to the A.R.S.E.P.E. : this means that no member of the sacred race, let alone the pasu, will be able to perceive the real meaning connections that determine the cultural value; such invisibility of the cultural Registers (R.C.) precludes the perception of the cultural value.: this means that no member of the sacred race, much less the pasu, will be able to perceive the real sense connections that determine the cultural value; such invisibility of the cultural Registers (C.R.) prevents to perceive the

organic composition of the superstructure and reveals, instead,

a set of cultural objects distributed in the cultural space and apparently disconnected from each other.

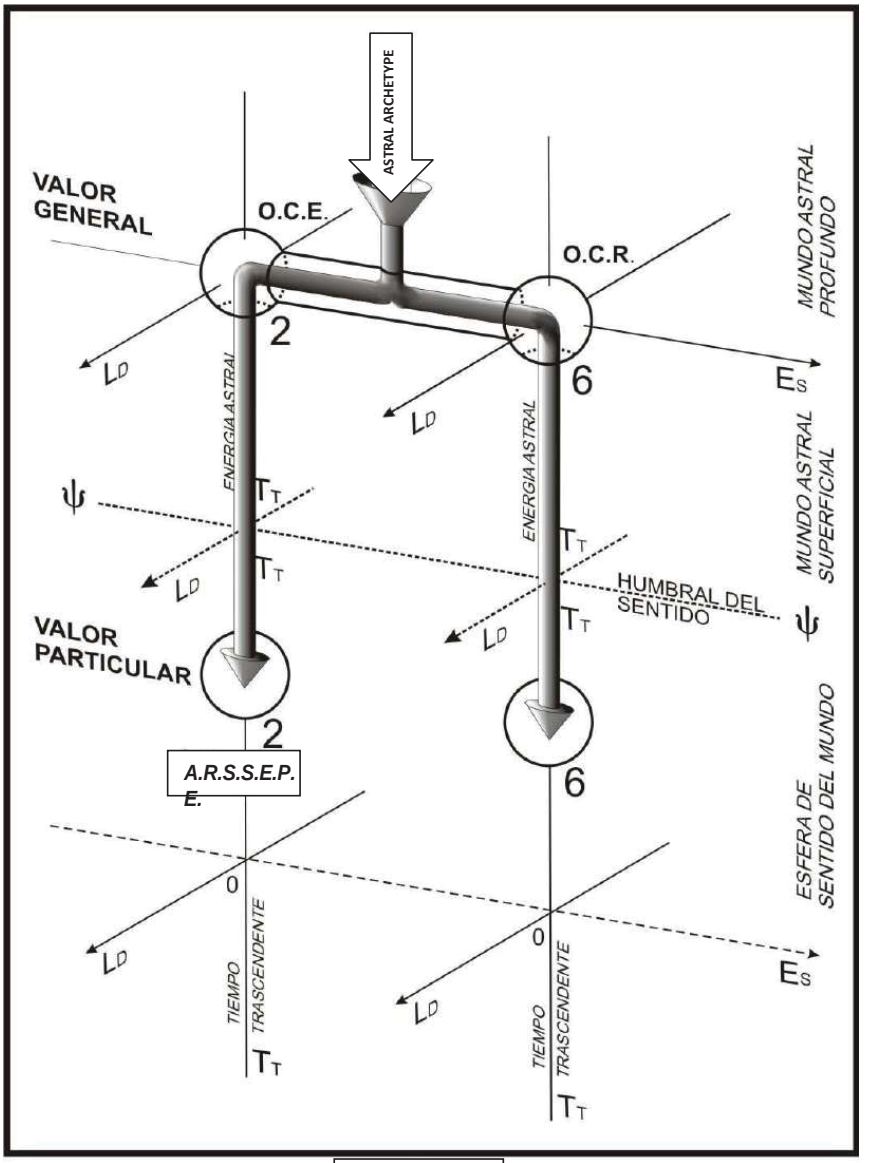

FIGURE 80

In order to visualize this phenomenon analogically, and to understand its cause, figure 80 has been made: it has been separated there, allegorically, of course, the general value from the particular value in the cultural horse 2; in this way the figure represents the fact that the real system 2-6 ALWAYS REMAINS IN REGION B, WHERE IT IS COMPLETELY INVISIBLE FOR THE A.R.S.E.P.E.; however, when the value

If the general value is affirmed with reference to a particular cultural object, the cultural horse (O.C.E.) emerges with particular value and manifests in the Sense of the World sphere, region D; this manifestation of the particular value is equivalent to an enhancement which makes it visible to the A.R.S.E.P.E.: but an enhancement which stands out from the general value which serves as its fundamental support in region B, what is the force which impels and sustains the emergence of the particular value? Answer: as indicated in figure 80, THE ASTRAL ENERGY PROVIDED BY THE ASTRAL ARCHETAGE THROUGH THE TROPHIC CONNECTION 2-6, or CULTURAL RECORD: THE CULTURAL KNIGHT 2 RECEIVES FROM THE TROPHIC CONNECTION THE "ASTRAL VITALITY" THAT SUPPORTS THE EMERGING PARTICULAR VALUE IN REGION D. AND THE A.R.S.E.P.E. ONLY "SEES" THIS CULTURAL APPEARANCE: THE EMERGING OBJECTS (O.C.E.) AND REFERENT (O.C.R.) APPEAR DISTRIBUTED IN THE CULTURAL SPACE WITHOUT EVIDENT CONNECTION BETWEEN THEMSELVES.

E14 - Content and dimensions of the cultural register.

We know, from Part One, that a SIMPLE SYSTEM of the cultural structure is composed of two KNOTS united by a LINK, that is, of two Principles and a common Relationship (figure 13). The REAL SYSTEMS of the superstructure model, on the other hand, are also composed of two knots and a link, that is, of two cultural objects and a common cultural Register (Figure 76). Between the two systems there is a relation of inverse patential symmetry and, therefore, their elements ARE NOT FUNCTIONALLY ANALOGOUS: we have already seen that to a link of the simple system corresponds a node of the real system. However, from a structural point of view, the elements of both systems ARE GEOMETRICALLY ANALOGOUS: in the two systems there are two geometrically analogous nodes and one link. With this clarification we want to emphasize that BOTH THE "RELATIONSHIP" AND THE "CULTURAL RECORD" ARE GEOMETRICALLY ANALOGOUS BECAUSE THEY ARE "CYLINDRICAL LINKS". Being Thus, it is evident that the analogy must reach the DIMENSIONS of the two elements; the dimensions of the Relations of simple systems have already been defined: "The analogy between Relation and cylindrical link will allow us to define certain characteristic dimensions. In a Relation, time and substance are reduced in the concept of POWER; as for "space", the analogy is established with respect to the length and volume of a cylindrical link. Summarizing, every Relation is defined on the basis of THREE dimensions: its EXTENSION, analogous to the LENGTH; its COMPRENSION, equivalent to the VOLUME; and its POWER". The geometrical analogy between real systems and simple systems indicates, then, that the cultural Registers must present dimensions equivalent to those of the Relations: EXTENSION, COMPREHENSION AND POTENCY. We shall now define these analogical dimensions according to the perception that the Aspects of Demiurge effect on the cultural registers.

We have already spoken about the POWER of a Cultural Record in E10: this is none other than the ASTRAL POWER brought by the astral Archetype to vitalize the connection of meaning, or trophic connection; in figure 80, moreover, it is shown analogically how the manifestation of the astral power, that is, the ASTRAL ENERGY, sustains the particular value of the ORGANIC cultural object. It is worth repeating: "ONLY IF THIS ESSENTIALLY VITAL CHARACTER OF THE CULTURAL RECORD IS BEARING IN MIND, AND NEVER FORGOTTEN, IS IT POSSIBLE TO UNDERSTAND

ITS "CONTENT", THAT IS, THAT WHICH CAN BE "EXPERIENCED" BY THE DEMIURGE AND, ALSO, CONTEMPLATED BY THE HYPERBOREAN INITIATES". Y, Finally, what is the CONTENT of the Cultural Register? Answer: in a CHRONOCULTURAL series. That is, in a series of "AXIOLOGICAL SUPEROBJECTS" that go from the referent cultural object (R) to the emergent cultural object (E): "Naturally", such "content", since it belongs to a continent EXTERNAL to the cultural objects, is distributed BETWEEN the emergent and referent cultural objects". In F6 we will explain in detail what an "axiological superobject" consists of; for the time being it is necessary to keep in mind that each member of the chronocultural series is an "axiological superobject" and that each superobject is composed of a structure of axiological objects: the axiological superobject represents punctually the E.C.O. and its axiological context in an absolute instant of transcendent time.

The series of axiological super-objects integrates the structure of the connection of meaning and is the determining factor of the relative constitution of the cultural value. Its subsistence as a "content" of the Cultural Register is due to the embodiment that the affirmation of the pasu exerts on the vitality of the astral archetype: each relation of the axiological context that the pasu affirms by putting meaning into the entity causes a Cultural Register with a series of relative axiological super-objects. This chronocultural series is structured in the Cultural Register as a permanent mnemic content: however, at each instant of transcendent time, a new axiological object is integrated at the ends of the series. Such "new objects" are the relative and instantaneous values of the cultural objects E and R which, instead of being "lost in the past" are successively embodied in the Cultural Register and subsist integrated in the chronocultural series. It is because of this chronological character that the content of the Cultural Register is also called the RELATIVE CULTURAL HISTORY of the cultural object.

The content of the cultural Register is the object of the perception of the Demiurge; but HE DOES NOT REPRODUCE the relative natural history, in a manner similar to the natural history contained in the ontic Registers, but LIVES it by means of his Aspect Love-Wisdom. To clarify this difference, we must now refer to the EXTENSION and UNDERSTANDING dimensions of the cultural Record.

We already know that, in a cylindrical link, the length is analogous to the EXTENSION and the volume to the COMPRENSION. But the Cultural Register is INVISIBLE and its dimensions cannot be directly verified; however, in the case of the EXTENSION, it has a topological relationship with the REAL DISTANCE between two cultural objects: the DISTANCE reflects to some extent the invisible EXTENSION of the Cultural Register. And the "distance" is what the A.R.S.S.E.P.E., and every pasu or lost virya, perceives as separation between cultural objects, as can be seen in Figure 79. From that point of view, in front of the emerging cultural object (E), the Sacred Race Aspect is in "present EXTENSIVE". This means that the NORMAL VISION of cultural objects, both on the part of the pasu and the lost virya, is essentially EXTENSIVE. Well then: AN EXTENSIVE VISION OF REALITY WILL NEVER BE ABLE TO VISUALIZE, NOR EVEN TO INFERIORATE, THE CULTURAL RECORDS. FOR SUCH A VISION, CULTURAL OBJECTS APPEAR "DISCONNECTED" FROM EACH OTHER, AS "INDEPENDENT" OF THE CONTEXT, ETC.

Moreover, if the cultural register is invisible, the pasu will not be able to UNDERSTAND it either, that is, to apprehend its structure of axiological objects: this possibility, naturally, is only within the reach of the Love Aspect of the Demiurge and, according to

we shall see, of the Hyperborean Initiate. The Cultural Register presents a CAPACITY determined by the structure of the series of axiological super-objects: the complete perception of such a capacity is the COMPRENSION itself.

But the cultural record is a "trophic connection", a link vitalized by the Astral Archetype; its "content", the chronocultural series, is a "living structure": TO UNDERSTAND THE CAPACITY OF THE CULTURAL RECORD, THE LOVE ASPECT ONLY HAS TO IDENTIFY WITH THE ASTRAL ARCHETY AND DIFFUSE INTO THE LIVING STRUCTURE; THAT IS, IT ONLY HAS TO " LIVE" IT.
LIVING STRUCTURE OF THE CULTURAL REGISTER. The content of the cultural register is thus revealed to the Aspect of love, in the course of an integral experience, as a comprehensive apprehension of the chronocultural series, that is, in a very different way from the reproduction of the content of the ontic registers.

When the Love Aspect effects the experience of a cultural Register of the superstructure, it acts in a manner analogous to the case in which the cultural subject experiences a Relation of the cultural structure: in the first case the Demiurge represents a SUPERCONCEPT of a real system; in the second case the animic subject represents a CONCEPT of a simple system. This functional analogy must be clearly understood, otherwise one could make the mistake of supposing that the mere "experience" of the Cultural Register is sufficient to grasp its UNDERSTANDING: the "vivencia", in fact, allows to understand the capacity of the Cultural Register but only if it is complete, that is to say, if it embraces the living structure in its totality; AND THIS CONDITION IS NOT FULFILLED IF THE VIVIENCE IS REALIZED IN A SINGLE SPACE OF SIGNIFICATION, THAT IS TO SAY, IN THE CONTEXT OF A PARTICULAR SUPERLENGUAGE; IN THAT CASE, ONLY A SUPERCONCEPT OF THE REAL SYSTEM WILL BE NOTICED.

In the case of the cultural horse, figures 78 and 79, the real system 2-6 belongs to the space of signification (LD, ES, TT), ONE of the multiple spaces of signification that integrate the Terrible Secret of Maya. This space contains the context of only ONE superlanguage: hence the experience of Register 2-6 does not automatically imply its comprehension but the apprehension of ONE PART of the living structure, i.e., the representation of a superconcept.

Although the experience of a cultural Register by the Aspect Love is analogous to the experience of a Relationship by the cultural subject, we must note an important difference in this relationship. In fact, the cultural subject, when he experiences the thought relation, notices it IN THE PLANE OF A HABITUAL LANGUAGE (S, TT), which we have called "PLANE OF SIGNIFICATION AND CONTEXT" (figures 20 and 21): such a notation is equivalent to perceiving only a horizontal SLICE of the cylindrical link in which the Relation consists; this portion of the comprehension is known as CONCEPT SLICE of the schema or truth of the entity (figure 16): a relation can be noted in any of the multiple planes of signification intersecting at its axial core of connotation and, therefore, can give rise to multiple slice concepts; each slice concept defines an aspect of the truth of the entity (figure 46). Now, the model of slice concepts is effectively valid in the psychic space of the cultural structure, which is an "analogical space" axiomatically defined on the basis of three dimensions (S, TT, TI): the "cultural space, on the other hand, where the Cultural Register exists, is an analogical space projected on the macrocosmic real space, that is, on the space of the Terrible Secret of Maya, which is composed of a plurality of imbricated spaces; each of these spaces is called "macrocosmic spaces of signification" because of

that the cultural objects that occupy them have clear "significance" for the Demiurge, although, from the point of view of the pasu, they should be called "spaces of meaning"; in synthesis: THE ANALOGICAL CORRESPONDENCE BETWEEN THE MODEL OF CULTURAL STRUCTURE AND THE MODEL OF SUPERSTRUCTURE DEMANDS THAT TO EACH "PLANE OF SIGNIFICATION" EQUIVALS A "SPACE OF SIGNIFICATION".
Thus the concept slice, which occupies the plane of signification (S, TT) will be analogous to the "superconcept" which occupies the space of signification (LD, ES TT). But, it is an analogous space like the (LD, ES, TT) of figures 78 and 79 (and of figures 46, 48, 51, 56, 57, 60, 63, 74, 75 and 77) IS IT POSSIBLE TO DESCRIBE THE COMPLETE CYLINDRICAL LINK IN
REPRESENTATION OF A SUPERCONCEPT; that is, while the concept of cultural structure is analogous to a slice of the cylindrical link, the superconcept of superstructure is analogous to a complete cylindrical link.

Summarizing, if the Aspect Love experiences a cultural register such as the 2-6 of figures 78 and 79, that is, if it understands the cylindrical link, the content of thought is a superconcept: this is because the space (LD, ES, TT), in which the link has been noted, is ONLY ONE of the multiple spaces of signification that compose the cultural space. The real system 2-6, on the other hand, exists simultaneously in the other spaces of signification; therefore, THE UNDERSTANDING OF THE CULTURAL RECORD will be possible only when the apprehension of the living structure is realized in all the spaces at the same time.

Thus, THE CULTURAL RECORD 2-6 OF FIGURES 78 AND 79 (and similar) IS A SUPERCONCEPT OF THE REAL SYSTEM.

It must be repeated here that the model of superstructure used by the Hyperborean Wisdom presents a rigorous analogical correspondence with the real superstructure; hence the insistence on describing in detail the analogical Cultural Register: its comprehension will also make it possible to understand the real Cultural Register. This warning is particularly relevant in the case of the property of the analogical superconcepts that we will study below, the understanding of which allows us to approach one of the deepest keys to the Terrible Secret of Maya.

Cultural Register 2-6 can be experienced by the Aspect Love as a "superconcept" of the real system 2-6, analogous to a "slice concept" of a simple system of the cultural structure; but, as we saw in Part One (Figure 16), the slice concepts possess an AXIAL CORE OF CONNOTATION, that is, A COMMON REGION WITH OTHER CONCEPTS; it is therefore worth asking, do the superconcepts possess any property similar to the axial core of connotation of the slice concepts? Answer: THE "AXIAL CORE OF CONNOTATION" OF THE TAJADA CONCEPTS IS ANALOGOUS TO THE "CONICAL POLIDIMENSIONAL CORE" OF THE SUPERCONCEPTS OR "TRANSITUATIVE CORE". We will explain this
response, as we recall the qualities of the axial core of connotation.

We will quote a few paragraphs from Part One, referring to slice concepts, and show how far the properties of superconcepts correspond. "We have seen that a relation, such as that of system xx in Figure 14, can be "seen" or "noticed" in various meaningful contexts or languages: the resulting concepts are analogous to the slice in Figure 16." Similarly, A CULTURAL RECORD, SUCH AS 2-6 IN FIGURES 78 AND 79, MAY BE "SEEN" OR "NOTED" OR "LIVEN" IN SEVERAL SIGNIFICANT CONTEXTS OR LANGUAGES.

SUPERLANGUAGES: THE RESULTING SUPERCONCEPTS ARE ANALOGOUS TO THE
Let us now observe figure 15, where, with dotted lines, the profiles of the four slices (or concepts) are highlighted, each of which is found in its plane of signification". Analogously, A CULTURAL RECORD EXISTS SIMULTANEOUSLY IN A PLURALITY OF SPACES OF SIGNIFICATION, THAT IS TO SAY, THEY POSSESS A PLURALITY OF
SUPERCONCEPTS. "It is evident that each plane intersects the others in a common straight line, xx, which serves as the axial axis of the cylindrical link". Similarly, EACH SPACE OF SIGNIFICATION OF THE CULTURAL RECORD INTERSECTS WITH THE OTHERS IN A COMMON REGION, XX, LOCATED IN THE INTERIOR OF THE LINK.
But these planes correspond to the significant contexts of different languages: then, what certainly intersects within the system are the languages themselves, as can be seen in Figure 14. "Analogously, EACH SPACE OF SIGNIFICATION CONTAINS THE CONTEXT OF A DIFFERENT SUPERLANGUAGE: WHAT INTERSECTS IN THE COMMON REGION, XX, OF THE SUPERCONCEPT ARE, THEN, THE SUPERLANGUAGES THEMSELVES. THE "CONTEXT OF A SUPERLANGUAGE" IS, OF COURSE, THE "AXIOLOGICAL CONTEXT" WITH WHICH THE SUPERSTRUCTURE OF AN EXTERNAL CULTURE DETERMINES THE VALUE OF A CULTURAL OBJECT.

We pause here to clarify that the OBLICUITY of the planes of signification is analogous to the APPROXIMACY of the spaces of signification. The "approximation" of spaces is a geometric function of the relationship between their dimensions, known in the Hyperborean Wisdom as the DIMENSIONAL APPROXIMATION FUNCTION: just as OBLICUITY can be described by an ANGULAR FUNCTION, for example, quantifying the inclination or slope of the planes of signification with respect to a horizontal plane of reference, so APPROXIMITY can be described by the DIMENSIONAL APPROXIMATION FUNCTION, which quantifies the GEOMETRIC RATIO between the dimensions of the spaces of signification with respect to a (LD, ES, TT) "horizontal" space of reference. (The "horizontal" space means "horizontal for the pasu", i.e. the cultural space where his axiological context, region (D) of the macrocosm, the "external world" of his sensible experience, etc., is located).

The quote continues: "Precisely, it is the different OBLICUITY of languages that makes possible the existence of multiple concepts about the same truth". Similarly, IT IS THE DIFFERENT "APPROXIMACY" OF SUPERLANGUAGES WHICH POSSIBILIZES THE EXISTENCE OF MULTIPLE SUPERCONCEPTS ABOUT THE SAME RECORD.
CULTURAL. "Such an intersection of languages produces in the four slice-concepts a common region around the axial axis xx, as shown in Figure 16: this region is called CONCEPT CONNOTATIVE CORE or simply CONNOTATION." Similarly, THE INTERSECTION OF SUPERLENGUAGES PRODUCES A COMMON REGION, XX, IN THE SUPERCONCEPTS NAMED "CONICAL POLYDIMENSIONAL CONIC NUCLEUS OF CULTURAL RECORD" OR "TRANSITUATIVE NUCLEUS", AS SHOWN IN FIGURE 81.

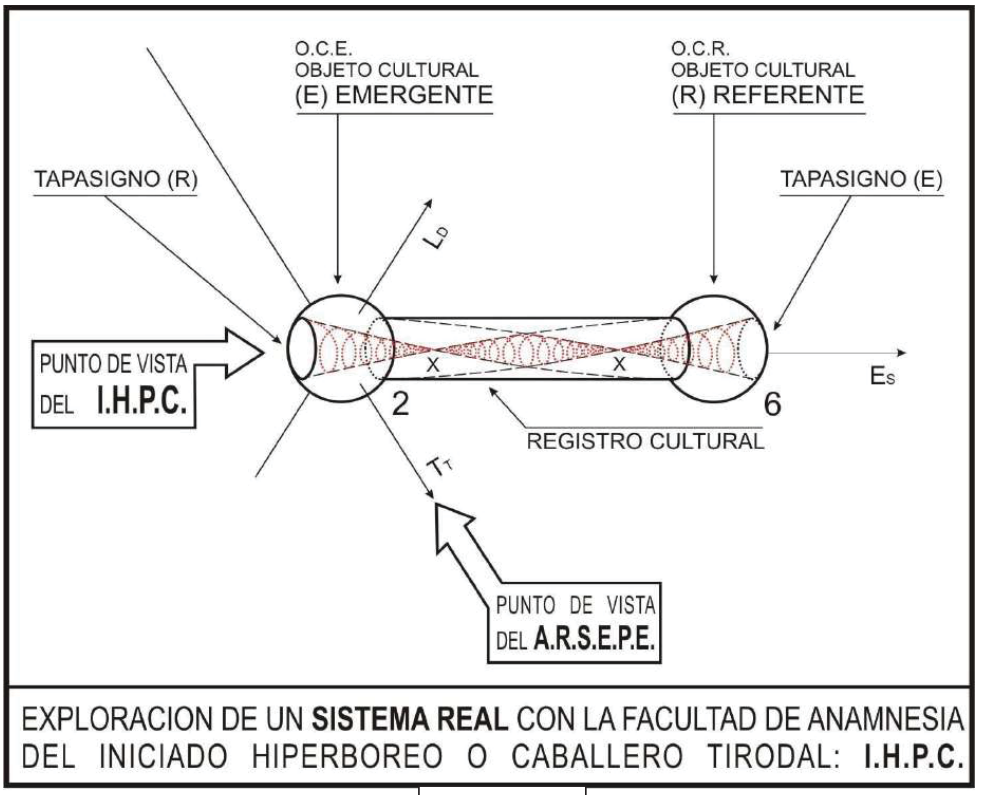

FIGURE 81

"Each concept COMPREHENSES all the notes about the truth of the entity noted in the meaningful context of a language. But the fact that all concepts of the same truth overlap in a common region implies the community of some kind of notes. In other words: the concepts of the same truth participate in certain common notes. But where is the region of common notes? As shown in figure 16: IN THE DEPTH OF THE CONCEPT, THAT IS, IN THE CENTER OF UNDERSTANDING". Analogously, EACH SUPERCONCEPT COMPREHENSES ALL THE AXIOLOGICAL SUPEROBJECTS OF THE CHRONOCULTURAL SERIES RELATING TO THE EMERGING CULTURAL OBJECT (E) AND THE REFERENTIAL CULTURAL OBJECT (R) OF THE AXIOLOGICAL CONTEXT OF A SUPERLENGUAGE. BUT THE FACT THAT ALL SUPERCONCEPTS OF THE SAME CULTURAL REGISTER OVERLAP IN A COMMON REGION IMPLIES THE COMMUNITY OF SOME KIND OF COMMON AXIOLOGICAL OBJECTS. IN OTHER WORDS: THE SUPERCONCEPTS OF THE SAME CULTURAL REGISTER PARTICIPATE IN CERTAIN COMMON AXIOLOGICAL OBJECTS. MORE, WHERE IS THE REGION OF COMMON AXIOLOGICAL OBJECTS? ANSWER: AS SEEN ANALOGICALLY IN FIGURE 81, IN THE DEPTH OF THE SUPERCONCEPT, I.E., IN THE CENTER OF COMPREHENSION".

Figure 81 shows with dotted lines that the volume of the cylindrical bond has TWO EXTRANGULATIONS at the vertex points marked with the letter

Greek Ji (χ): for this reason, THREE CONICAL SHAPE REGIONS can be distinguished. The first, is a conic space whose base consists of the tapasigno (R) and its vertex in the point χ; the third, analogous to the first, is a conic space with base in the tapasigno (E) and vertex in the point χ. And the second region, whose space has the shape of two cones joined by the base, extends between its two vertices χ. This second region, located in the CENTER of the cylindrical link, is the analogical equivalent of the POLYDIMENSIONAL CONICAL CORE OF THE SUPERCONCEPTS or TRANSITUATIVE CORE.

In the explanation of the connotative nucleus of concepts, he continued as follows: "It is because of this condition (because of this CENTRAL and DEEP character of the axial connotative nucleus) that thinking DEEPLY about the concept of a truth usually causes the perception of second meanings, that is, the CON-NOTATION of other concepts about the same truth. What happens is that the depth of thought leads to the connotative nucleus, to the axial axis of the Relation, that is, to the axis where languages intersect, and therefore it is possible, from there, to VISUALIZE other contexts of signification, to notice other connotative concepts. Hence, the rational access to a more complete understanding of the truth of an entity consists in deepening the concept until the connotative nucleus is found, and then the translating faculty exercises the intellectual intuition of the connoted concepts". The analogical interpretation of this paragraph should allow us to intuit, from now on, the power of the faculty of anamnesia of the Hyperborean Initiates.

Analogically, then, IF THE HYPERBORIC INITIATE EXPLORES DEEP INTO THE SUPERCONCEPT OF A CULTURAL REGISTER HE CAN PERCEIVE SECOND MEANINGS IN ITS CONTENT, THAT IS, HE CAN "TRANSIT" OTHER SUPERCONCEPTS OF THE SAME CULTURAL REGISTER. WHAT HAPPENS IS THAT THE DEPTH OF EXPLORATION LEADS TO THE TRANSITUATIVE NUCLEUS, TO THE POLY-DIMENSIONAL CONICAL NUCLEUS OF THE CULTURAL REGISTER, THAT IS, TO THE REGION WHERE THE SPACES OF SIGNIFICATION AND THE SUPERLANGUAGES INTERSECT, AND THAT IS WHY IT IS POSSIBLE, FROM THERE, TO "GLIMPSE" OTHER AXIOLOGICAL CONTEXTS, TO NOTICE OTHER TRANSITING SUPERCONCEPTS. HENCE, THE INITIATORY ACCESS TO A MORE COMPLETE UNDERSTANDING OF A CHRONOCULTURAL SERIES CONSISTS IN DEEPENING THE SUPERCONCEPT UNTIL THE TRANSITIONAL NUCLEUS IS FOUND, AND THEN TRYING TO MAKE THE "FACULTY OF ANAMNESIA" EXERCISE THE INTELLECTUAL INTUITION OF THE TRANSITIONAL SUPERCONCEPTS.

But, if this paragraph has allowed us to intuit the power of the faculty of anamnesia, the analogical interpretation of the following one will reveal it fully. "The possibility of reaching the connotative nucleus that underlies every concept can also have another important utility: by perceiving the connotative concept it is possible to ADVANCE OVER THE SIGNIFICANT CONTEXT OF ITS LANGUAGE and reach the habitual structure or virtual origin of such a language. In this way it is possible to systematically reconstruct languages that until then were only virtual, that is to say, they were possibilities of the cultural structure". Similarly, THE POSSIBILITY AVAILABLE TO THE HYPERBORIC INITIATE TO REACH THE TRANSITUATIVE CORE MAY ALSO HAVE ANOTHER IMPORTANT UTILITY: BY PERCEIVING A TRANSITUATED SUPERCONCEPT, THAT IS, SITUATED IN ANOTHER SPACE OF SIGNIFICATION, THE FACULTY OF ANAMNESIA ENABLES HIM TO ADVANCE FACTUALLY ON THE AXIOLOGICAL CONTEXT OF ITS SUPERLANGUAGE. If the "translatory faculty" of the cultural subject allows the "connotation" from the connotative core of the concepts, the

The "faculty of anamnesia" of the Hyperborean Initiate enables the "transituation", the physical passage to another space of signification, from the transituative nucleus of the superconcepts.

The power that the faculty of anamnesia places at the disposal of the Hyperborean Initiate becomes clear: BESIDES CONTEMPLATING THE CONTENT OF THE CULTURAL REGISTERS, HE CAN ACTUALLY PASS, WITH HIS PHYSICAL BODY, FROM HIS HORIZONTAL SPACE OF SIGNIFICATION TO ANY OTHER SPACE THAT APPROXIMATES HIS FACULTY OF ANAMNESIA. In other words, TO BE TURNED AS INVISIBLE AS A CULTURAL RECORD, OR TO MOVE TOWARD OTHER MACROCOSMIC SPACES OF SIGNIFICATION, ARE CONCRETE POSSIBILITIES THAT THE HYPERBorean INITIATE HAS AT HIS REACH. It must be clear
The exercise of this power does not by itself orient the fettered Spirit: on the contrary, a wrong use of it could plunge the Spirit into a worse confusion or cause the Initiate to stray into unknown regions of the Terrible Secret of Maya. But the Hyperborean Initiates, of course, never use the faculty of anamnesia for other purposes than those of their Strategy of spiritual liberation, or when the kairos requires it.

F - Faculty of anamnesia of the Hyperborean Initiate.

The faculty of anamnesia is the capacity that every Hyperborean Initiate has to REMEMBER the content of the cultural Records.

We already know that the Love Aspect operates on them and that its vitality comes from the astral Archetype of the superstructure; faced with this reality, it is understood that the Initiate must be extremely cautious since the dangers are terrible and varied: for example, the living superstructure can capture the cultural structure and integrate the explorer in a dramatic plot; or it can happen that the Love Aspect phagocytizes the psychic subject and causes the disintegration of the microcosmic organism; or that the Initiate, through ignorance or imprudence, intervenes in a space of approximate significance and then does not know how to return to his own cultural context, remaining definitively lost in the Terrible Secret of Maya; etc.

But all these dangers become ineffective when the Initiate acts according to precise strategic guidelines and has been able to UNDERSTAND the cultural Register he is trying to investigate. However, such understanding cannot be made from the "normal" gnoseological position of every pasu or lost virya, that is, from the point of view of the A.R.S.E.P.E.: the Hyperborean Initiate must place himself in the PRESENT UNDERSTANDING of the real system, that is, in a position I.H.P.C. (Hyperborean Initiate in Present Understanding) from which it is possible to grasp the UNDERSTANDING of the cultural Register. The
I.H.P.C. is, then, as "AT THE SIDE" of the real system, seeing the cultural objects (O.C.E. and O.C.R.) BEHIND in the extensive present of the A.R.S.E.P.E. or seeing them, also, circulating carried by the current of Consciousness of the transcendent time. To understand this action, it is essential to emphasize that the Hyperborean Initiate is the one who has definitively differentiated the "I" from the conscious subject: in his psychic structure, the awakened "I" is ROUNDLY isolated from the conscious subject. That is why the Hyperborean Initiate can assume both positions at the same time: WHILE THE CONSCIOUS SUBJECT AFFIRMS WITH ITS EXPRESSION THE REAL SYSTEM OBSERVED, AND HOLDING IT IN "PRESENT EXTENSIVE" FOR EVERY ANIMIC SUBJECT EQUIVALS THE A.R.S.E.P.E., THE AWAKENED SELF CONTEMPLATES THE SAME REAL SYSTEM IN "PRESENT COMPREHENSIVE" (figure 81).

The type of Hyperborean Initiate we are considering is the "Tyrodal Knight", i.e. one who has isolated his lost Self by means of the "way of strategic opposition". As we shall see, during the ORDINATION of the Knight, the lost Self is simultaneously resigned in TWO WORLDS with the Sacred Tyrodal Rune: on Earth, the initiation ceremony is celebrated by a Hyperborean Pontiff, that is, by an ancient Bridge Builder of the Einherjar of Wotan; in Valhalla, in Agartha, a Loyal Siddha pronounces the rune in the Tyrodal tongue of Wotan and plasmas it definitively upon the astral body of the Initiate. From then on, the Self will be immortal because it will be sustained by the Sacred Rune, which cannot be affected by any energetic form of archetypal character. Naturally, initiation can only be obtained at the right kairos, at a moment that CANNOT BE DETERMINED FROM THE EARTH BUT FROM THE VALHALA.

After being ORDAINED Knight, the Initiate must pass the tests and await the next kairos, when he will be ARMED as a Tyrodal Knight, that is, when he will be entrusted with the SWORD OF WOTAN, the GIBUR RUNE. A new ceremony is performed here, during which the Pontiff and the Loyal Siddhas embody the Gibur Rune in the FENESTRA INFERNALIS of the Tyrodal Rune, placing its terrible power within the reach of the Self: ONLY THEN, WHEN THE HYPERBorean INITIATE IS A TYRODAL KNIGHT ARMED WITH THE GIBUR RUNE, DOES THE PONTIFICE OF THE ORDER AUTHORIZE THE EXPLORATION OF THE CULTURAL RECORDS.

F1 - Spiral Staircase and Infinite Staircase.

Two main motives lead the Hyperborean Initiates to explore the Cultural Records: one is the need to know THE RELATIVE CULTURAL HISTORY of some cultural object, that is, to know the CONTENT of the Cultural Record; another is the need to BRIDGE A DISTANCE, SPATIAL OR TEMPORARY, relative to some cultural object, that is, TO TRANSIT FROM the conical poly-dimensional nucleus of the Cultural Record. Both objectives are concretized by means of the FACULTY OF ANAMNESIA.

The first need is understood if we clarify that "cultural history" can be related to any cultural object, for example, a work of art, a weapon, an ancient ritual object, a city, a road, etc., and even a person or a character. The faculty of anamnesia will allow, in any case, to know THE TRUE HISTORY of the cultural object of reference, thus avoiding falling into the deception of enemy disinformation. This orientation is obtained by the initiate by simple contemplation of the cultural object of reference in I.H.P.C. and by application of the "runic resignation technique step by step". That is to say, no external organic act is performed here: the exploration of the cultural register, the understanding of its content, is a purely egoic act, a knowledge attained exclusively by the I.H.P.C. Self.

The second case is different, because then the initiate physically engages in an instantaneous displacement through the real dimensions of time and space: from the transitory nucleus, the Initiate can travel instantaneously to another space of macrocosmic significance and place himself in the axiological context of another superconcept of the explored cultural Register. However, this requires a rigorous previous preparation, to count on an "Ariadne's thread, which assures the return to the usual axiological context. That is why. Except in the case of an extreme need or the requirement of kairos, the Hyperborean Initiate will only enter the nucleus

The Hyperborean Pontiff is the one who always knows how to build the metaphysical bridge to the usual context in whatever space of significance he finds himself: the Hyperborean Pontiff, in fact, has the awakened Self in the selbst and knows THE SECRET OF THE BRIDGE AND FLIGHT, making it impossible to go astray; on the contrary, the Pontiff is the one who teaches the Tirodal Knights the bridge to the absolute orientation of the eternal Spirit.

The Hyperborean Wisdom affirms, allegorically, that the faculty of anamnesia of the Tyrodal Knights endows them with a SNAIL STAIRWAY to arrive EXTERNALLY at the TAU POINT. The TAU POINT is the first tetrarch point of the LABRELIX path, the moment of spiritual enchainment to the Symbol of the Origin; INTERNALLY, this point is reached by the Initiate's Self after being ARMED as a Tyrodal Knight: because THE GIBUR RUNE IS JUST THAT FIRST TETRARCH. However, the faculty of anamnesia must subsequently smooth out the spatial and temporal distance that separates the Initiate EXTERNALLY from the TAU POINT: IT IS THEN POSSIBLE TO REACH PHYSICALLY THE HISTORICAL TAU POINT, TO MOVE TOWARDS THE PLACE AND THE PAST INSTANT WHEN THE
FALL OF THE HYPERBOREAN SPIRIT ITSELF. The Tyrodal Knight will travel there thanks to the SNAIL STAIRWAY that he will build with his faculty of anamnesia, that is to say, thanks to a STAIRWAY whose structure will be functionally conformed by archetypal matrices of the snail design.

However, when the Tyrodal Knight reaches the TAU POINT, when he has climbed up to the last step of the SNAIL STAIRWAY, when the Return to the Origin has been accomplished, in reality he is in front of the threshold of a second STAIRWAY, called the INFINITE STAIRWAY: It is the metaphysical bridge to the selbst that only the Hyperborean Pontiffs know how to build and that, therefore, can only be TEACHED to the Tyrodal Knight in the course of a Second Hyperborean Initiation.

With regard to the Spiral Staircase, it should be added that its use is inevitable if one intends to return PHYSICALLY to the Origin: on the other hand, the noological return to the TAU POINT, performed by the Ego of the Tyrodal Knight armed with the Rune Gibur, is an instantaneous transit, a transit that does not require crossing any distance because all distance has been suppressed by the purity of blood.

You may want to know, now what is the Spiral Staircase built with? Answer: WITH REAL SYSTEMS. The faculty of anamnesia, in fact, is the power available to the Hyperborean Initiate to AFFIRM real systems independently of their existence in the superstructures: whether to build the Spiral Staircase or to explore a cultural Register, the Initiate AFFIRMS the real system that is most convenient to use WITHOUT TAKING INTO ACCOUNT THE EXISTING REAL SYSTEMS.
Naturally, if it did not act with such cultural independence it could be captured by the superstructure or deceived by the Terrible Secret of Maya. We will examine this possibility of the faculty of anamnesia in detail below.

F2 - Power of the faculty of anamnesia.

As it was said, at the moment of exploring for the first time, and from now on, the cultural Records, the Hyperborean Initiate must know how to distinguish perfectly between the "I" and the conscious subject: this condition is indispensable because the faculty of anamnesia is based on the joint and specific action of the "I" and the conscious subject. AT

IN PRINCIPLE, IT IS THE I THAT ESTABLISHES AND DETERMINES THE REAL SYSTEM WHOSE REGISTER WILL BE EXPLORED. THE CONCEPT OF THE REAL SYSTEM, APPLIED BY THE EGO ON THE CONSCIOUS SUBJECT, DRIVES ITS EXPRESSION IN A "SECOND MOVEMENT", THAT IS, AS AN "AXIOLOGICAL CORRESPONDENCE". THE REAL SYSTEM IS THUS AFFIRMED BY THE CONSCIOUS SUBJECT AND THE EMERGENCE OF THE EMERGENT AND REFERENT CULTURAL OBJECTS (E.C.O. and R.C.O.) IS PRODUCED. THE CONSCIOUS SUBJECT, NORMALLY SITUATED IN FRONT OF THE TRANSCENDENT TIME, THAT IS TO SAY, IDENTICALLY TO THE A.R.S.E.P.E., RETAINS UNDER OBSERVATION THE CULTURAL OBJECTS OF THE REAL SYSTEM. THE I THEN TAKES THE OPPORTUNITY TO PLACE ITSELF IN THE " COMPREHENSIVE PRESENT" AND TO EXPLORE THE REGISTER.
CULTURAL. Before going into details, it must be reiterated that, as it is clear from these sentences, THE HYPERBORIC INITIATE NEVER EXPLORES A CULTURAL RECORD "AT RANDOM" OR OUT OF MERE CURIOSITY; HE NEVER ALLOWS HIMSELF TO BE TEMPTED BY THE POSSIBILITY OF OBTAINING "EASY" KNOWLEDGE FROM A CULTURAL REGISTER THAT "STRUGGLES TO REVEAL ITS CONTENTS"; AND HE NEVER DOES ANYTHING OF THE SORT BECAUSE EVERYTHING THAT LIES IN THE MACROCOSM, OUTSIDE OF ITSELF, IS SUSPECT TO THE HYPERBOREAN INITIATE: EVERY REAL SYSTEM THAT ALREADY EXISTS IS AN "ORGAN OF THE DRAGON" TO WHICH IT IS CONVENIENT TO PRESENT THE
ABSOLUTE INDIFFERENCE. On the contrary, the Hyperborean Initiate carefully chooses the real system of his convenience, INDEPENDENT OF ITS EXISTENCE IN THE SUPERSTRUCTURE, before affirming it for exploration.

For example, the Initiate never says -To know the cultural history of "THAT" object, which cultural record ALREADY EXISTS should I consult? - Apart from revealing strategic naivety, such an attitude is almost an invitation for the enemy to set up a farce destined to cause his undoing. The Hyperborean Initiate is a volitional subject who never interrogates the world in order to act: if he must ask, he interrogates himself and decides on the most convenient BEFORE ACTING; and when he does so, it is to AFFIRM HIS DECISION. Thus, the Initiate will say -I AM GOING TO RELATE "THAT" object with that other object and I AM GOING TO EXPLORE THE CULTURAL RECORD to know its relative history.

If the Initiate needs to know, for example, the cultural history of the COMBAT OF SAN LORENZO, his faculty of anamnesia allows him to act in a similar way: he will recognize an involuntary witness of that combat, the pine tree of San Lorenzo or the Convent of San Carlos, and he will AFFIRM it as O.C.R., that is to say, as a referent cultural object (R); then he/she will address an active protagonist of the investigated facts, for example, the curved saber of General San Martín, and will AFFIRM it with respect to O.C.R., that is to say, the referent cultural object; the curved saber, then, will acquire a particular value and will emerge as O.C.E., as an emergent cultural object (E); between the O.C.R. and the O.C.E. a particular connection of meaning has thus been established, constituting, as a whole, a REAL SYSTEM of the superstructure: in the Cultural Register of such a system is found the cultural history indicated, that of the battle of San Lorenzo, together with others of greater or lesser interest; finally, the Initiate will proceed to explore the contents of the newly constituted Cultural Register, taking note of the cultural history sought. It should be noted, in this example, that the Initiate has not at any time inquired in which ALREADY EXISTING cultural Register will be the cultural history of the battle of San Lorenzo?
Which EXISTING Record will he have to explore in order to know that history? On the contrary, regardless of its existence in the superstructure, the Initiate has affirmed the R.C.O. and E.C.O. and has CONSTITUTED a real system, whose cultural Register has a

historical content suitable to be EXPLORED: AFFIRM, CONSTITUTE,

EXPLORE, the volitional determination of the Hyperborean Initiate is verified in each of these acts.

F3 - The sixteen active steps of the faculty of anamnesia.

The application of the faculty of anamnesia for the above-mentioned purposes must be carried out methodically, step by step. That is why the Hyperborean Wisdom has synthesized in SIXTEEN STEPS the main anamnestic acts of the Hyperborean Initiate: with the first three a real system is constituted at WILL; with the remaining thirteen the Cultural Register can be explored in any way. The mastery of these sixteen steps also makes possible the construction of the Spiral Staircase; however, THE SECRET OF SUCH CONSTRUCTION CANNOT BE REVEALED HERE FOR IT IS ONLY TRANSMITTED ORALLY BY THE HYPERBOREAN PONTICIATES.
TO THE TIRODAL KNIGHTS. However, we will now consider the sixteen steps of the faculty of anamnesia:

First step: AFFIRM the R.C.O. (referent cultural object "R").

Second step: AFFIRM the E.C.O. (emergent cultural object "E") with respect to the R.C.O.

Third step: AFFIRM AND RETENTION to the real system.

Fourth step: LOCATE the I in I.H.P.C. with respect to the O.C.E.

Fifth step: LOCATE on the O.C.E. the tapasigno (R).

Sixth step: OPEN the cultural register RESIGNING the tapasigno (R).

Seventh step: RESIGN step by step the axiological superobjects of the chronocultural series.

Eighth step: If necessary, physically ENTER the cultural space of the axiological superobject, i.e., ENTER the ENTRANCE CHAMBER.

Step 9: If necessary, specify the STRATEGIC LOCATION of the Abraxas Source.

Tenth: If necessary, OPEN the door χ (Jí).

Eleventh step: If necessary, physically PASS to the transitory core, i.e., PASS to the INTERPASS CHAMBER.

Twelfth step: If necessary, TRANSIT INTO another space of macrocosmic significance.

Thirteenth step: If necessary, OPEN the second door χ (Jí).

Fourteenth: If necessary, EXIT to the RETURN CHAMBER.

Fifteenth: If necessary, RETURN to the usual context of the E.C.O. THROUGH the ENTRANCE CHAMBER.

Sixteenth: If necessary, EXIT from the RETURN CHAMBER through the lid (E), i.e., EXIT to the REVERSE WORLD.

The first thing to notice about these sixteen steps is that they describe ACTIONS, as revealed by the verbs AFFIRM, HOLD, LOCATE, LOCATE, OPEN, RESIGN, ENTER, TRANSIT, EXIT and RETURN. But it would not fit
to expect anything else since each step represents a VOLITIVE ACT of the Hyperborean Initiate, a NOOLOGICAL DECISION executed with "luciferic gracious will".
The following subarticles will attempt an analogical approach to the fourteen steps of the faculty of anamnesia.

F4 - Constitution of a real system.

A real system (Figure 76) is constituted by two cultural objects linked to each other with a particular connection of meaning: the connection of meaning determines the value of the emerging cultural object (E.C.O.) in relation to the referent cultural object (R.C.O.), that is, it confers a relative value on it. But the connection of meaning is a living link, a trophic connection, in whose structure the cultural dispositions of the cultural object (E) and its axiological context are permanently embodied. That is why the connection of

The sense is a cultural Register whose content, besides being understood by the Love Aspect, can be explored by the Hyperborean Initiate. However, as we have already mentioned, the Initiate never explores, nor is interested in doing so, an ALREADY EXISTING cultural Register: on the contrary, no matter how obvious a Register may seem to be, for example, the one between the Earth and the Moon, the Initiate never takes it into account and, IF HE NEEDS TO EXPLORE IT, THEN HE CONSTITUTES IT AGAIN, AS IF HE NEVER
WOULD HAVE EXISTED. Hence the form of the first three steps of the faculty of anamnesia, which point directly to the constitution of the real system that one has decided to explore: THE INITIATE MUST CONSTITUTE, WITH THE POWER OF HIS GRACIOUS LUCIFERIC WILL, THE REAL SYSTEM MOST CONVENIENT FOR HIS PURPOSES.

With Step 1 you must point out and AFFIRM the R.C.O., for example, the "St. Lawrence pine".

With the second step it must point out and AFFIRM the E.C.O., for example, the "St. Martin's curved saber", WITH RESPECT TO the R.C.O. The E.C.O. acquires, thus, a particular value and the real system is constituted.

With the Third step, the Initiate AFFIRMS the real system constituted, for example, the one formed by the saber of General San Martin with respect to the pine tree of San Lorenzo, and allows the attention of the conscious subject to HOLD it in front of him. From this step, the Initiate considers that there is within his reach a cultural Register with an interesting historical content. The study of the following steps of the faculty of anamnesia will clarify how the exploration of the Cultural Register is carried out.

F5 - Analogical representation of the I-SITUATION: I.H.P.C.

Let us assume that the real constituted system has been represented analogically in Figure 81: the emerging cultural object (E) is equivalent to the corvo saber, the cultural object (E) is equivalent to the corvo saber, the cultural object (E) is equivalent to the corvo saber, the cultural object (E) is equivalent to the corvo saber.
(R) referring to the San Lorenzo pine, and the link, the Cultural Register, contains the history of the San Lorenzo battle. The one in figure 81, is a real system 2,6, equal to the one in figures 77, 78, 79 and 80; therefore: the LINK 2-6 is a trophic connection, animated by the astral Archetype, which can be experienced by the Love Aspect as a superconcept of the real system.

In studying the Third step we are left with the fact that the Initiate, when he AFFIRMS the real constituted system, allows the conscious subject to RETAIN it in front of himself. Such a retention is coincident with the point of view of the A.R.S.S.E.P.E. (Sacred Race Aspect in Extensive Present). (Aspect Sacred Race in Extensive Present) and consists in dialectically opposing transcendent time to create the appearance that the system is stopped in a "present" instant; since the "movement" of time is isotropic, it has to reach all the spatial or extensive dimensions of the real system, therefore, the "present retention" can only be an extensive retention; Thus, being ALL the transcendent time represented by the ττ axis, the opposition of the conscious subject to AFFIRM AND RETENTION to the real system has to be carried out from the position indicated by the arrow "point of view of the A.R.S.E.P.E.": moreover, from such a position, it is analogically evident that the perception of the cultural Register only embraces its EXTENSION dimension.

It is at that moment, when the conscious subject retains the real system in

"extensive present", that the Initiate places his I in the position I.H.P.C. (Initiate, Initiate, Initiator).

Hyperborean in Present Understanding): the UNDERSTANDING of a cultural Register being analogous to the volume of a cylindrical link, the UNDERSTANDING position, from which it is possible to apprehend the integrity of its internal structure, is the one indicated by the arrow "point of view of the I.H.P.C.". It must be repeated here that, apart from this analogical explanation, nothing more can be added about the UNDERSTANDING that the Hyperborean Initiates attain about the cultural Records: a practical method to situate oneself in I.H.P.C., for example, is only taught ORALLY to the Tyrodal Knights by the Hyperborean Pontiffs.

F6 - Visual exploration of the Cultural Register.

After the Fourth step has been carried out, the I.H.P.C. is in a position to explore the Cultural Register. It is possible, in principle, to carry out a visual exploration of the chronocultural series, that is to say, an exploration that does not require any exterior movement on the part of the Initiate: this interior act corresponds to the "first motive" mentioned in F1: "no exterior organic act is executed here: the exploration of the Cultural Register, the comprehension of its contents, is a purely egoic act, a knowledge achieved exclusively by the I.H.P.C.'s Ego".

When the Initiate affirms the E.C.O. in RELATION to the R.C.O. (Second step) SUCH ACTION CONSISTS, PRACTICALLY, IN APPLYING THE E.C.O. OVER THE R.C.O.: the
O.C.E. and O.C.R. are since then linked by a connection of meaning or Cultural Register. But, in addition to being connected by the Cultural Register, AFFIRMATIVE APPLICATION CAUSES THAT IN THE O.C.E. THE O .C.R. BEES PERMANENTLY REFLECTED AND THAT IN THE O .C.R. THE O.C.R. BE REFLECTED.
PERMANENTLY THE E.C.O. Here, in particular, we will deal with the first case, the presence of the R.C.O. in the E.C.O.

The presence of the image of the R.C.O. is given in the sense of the connection that links this one with the E.C.O. (see figure 81) and for that reason it is manifested on the "COMPREHENSIVE (LD, TT) plane: it is the TAPASIGNO (R) that appears in front of the I.H.P.C. The O.C.E. always presents, always, a CULTURAL SCREEN in front of the I.H.P.C. and, on it, the TAPASIGNO (R) of the O.C.R.: this tapasigno is INVISIBLE, as well as the Cultural Register, because for the A.R.S.E.P.E. (pasu or lost virya) only the value that emerges in the sense of the TT axis is visible. The I.H.P.P.C., on the contrary, is situated in the "comprehensive" sense with respect to the O.C.E. and can perfectly perceive the cultural screen: with the Fifth step of the faculty of anamnesia, precisely, the tapasigno (R) is LOCATED on the
O.C.E. If the cultural objects are the entities mentioned, the fifth step must consist, for example, IN LOCATING "EL PINO DE SAN LORENZO" (TAPASIGNO "R").
IN "EL SABLE CORVO DEL GRAL. SAN MARTÍN" (O.C.E.); such location, of course, can only be done by the I from the I.H.P.C. position.

Once the tapasigno (R) is located, the Initiate can proceed to the OPENING of the Cultural Register. For this he must operate with the Rune Gibur as the Sword of Wotan and resign "step by step" the images on the cultural screen: the first is always the tapasigno (R), that is, the image of the O.C.R. By displacing this first image, "uncovering the Register", it is possible to observe the whole chronocultural series, image by image, until finding the sector of the cultural history that has motivated the exploration, for example, the "fight of San Lorenzo". And here is where the essential difference between the content of the Cultural Register and the onticotemporal series of the Ontic Register becomes evident: while the onticotemporal series is composed of ONLY ONE TYPE of

images, those that correspond to the evolutionary development of an entity, for example, the onticotemporal series is composed of ONLY ONE TYPE of images, those that correspond to the evolutionary development of an entity, for example, the onticotemporal series is composed of ONLY ONE TYPE of images, those that correspond to the evolutionary development of an entity.

of "ontic horses" in Figure 63, the chronocultural series contains AXIOLOGICAL SUPERCONCEPTS, i.e., structures of DIFFERENT TYPES of axiological objects.

The Cultural Register is a particular connection of meaning of a given cultural object; its content always refers to the cultural history of the object in question: the chronocultural series is always composed of members that represent, each of them, a moment of the emerging cultural object RELATIVE to the referent cultural object. However, what is actually embodied in the Cultural Register is that which is specifically cultural determined by the axiological context, that is, CULTURAL VALUE: that is why the fundamental elements of the chronocultural series are AXIOLOGICAL OBJECTS. Now, the value determined by ONE connection of meaning is the "particular value"; is the chronocultural series a succession of "particular values" of the emerging cultural object? Answer: NO. The "particular values" of any cultural object are only "axiological objects": the chronocultural series, on the other hand, is composed of axiological super-objects that integrate in their structure the "particular values". What, then, is an axiological super-object? Answer: THE RECORD OF AN ABSOLUTE AXIOLOGICAL MOMENT OF THE EMERGING CULTURAL OBJECT.

To understand the answer we must remember that the "particular value", the one we have stated in the O.C.E. when constituting the real system with the Third step, always results added to the "general value" of the emerging cultural object: precisely, "THE PASS FROM THE GENERAL VALUE TO THE PARTICULAR VALUE SUPPOSES IN ALL CASES
ITS REALCE". This means that the "particular value" consists in highlighting a relative aspect of a cultural object that possesses a "general value" a priori, determined by the axiological context. THEREFORE, WHATEVER THE FORM OF THIS "PARTICULAR VALUE" RELATIVE TO ANOTHER REFERENT OBJECT (R), IT IS IMPOSSIBLE TO DISPENSE WITH THE AXIOLOGICAL SUBSTRATUM OF THE "GENERAL VALUE". Thus, when
in the Cultural Register "the cultural value" is embodied, this is in reality the "absolute value" of the emerging cultural object O.C.E., i.e. the particular value over the general value: THE REGISTER OF EACH MOMENT OF "ABSOLUTE VALUE" OF THE EMERGING CULTURAL OBJECT IS AN AXIOLOGICAL SUPER-OBJECT.

It should be noted that we are here in the presence of an apparent paradox: the contradiction between the ABSOLUTE and the RELATIVE. In order to demonstrate its inconsistency let us state the paradox and clarify its causes. At the beginning, the Initiate affirms a special real system with the purpose of exploring its Cultural Register: he is interested in knowing a history RELATIVE to the O.C.E. and O.C.R. objects of the real system. The Cultural Register, being a link between two cultural objects, should apparently possess contents referring only to such objects, that is to say RELATIVE contents; but, behold, under the "particular value", RELATIVE, of the cultural objects, always underlies the "general value", conformed by the whole axiological context: the contents of the Cultural Register, then, cannot be simply "RELATIVE" since they are based on the "ABSOLUTE VALUE". This is the paradox: EVERY INSTANT OF THE CHRONOCULTURAL SERIES, CONTAINED IN A "RELATIVE" CONNECTION OF MEANING, IS THE RECORD OF AN "ABSOLUTE" AXIOLOGICAL MOMENT OF THE O.C.E. OR O.C.R., THAT IS TO SAY, THE RECORD OF A MOMENT OF THE
"ABSOLUTE VALUE". How, then, should this superposition of the concepts of ABSOLUTE and RELATIVE be understood? Answer: by being clear about the SCOPE of each concept, that is, by being clear that what possesses RELATIVE character, for example, is the connection of meaning, the cultural Register, and, also, the "moment", considered in itself, since the "moment" of an axiological super-object

any of the series is RELATIVE to the "present moment" of the cultural object whose absolute value it represents; on the contrary, the content of the Cultural Register is composed of a series of registers of "ABSOLUTE axiological moments" or "moments of ABSOLUTE value". THUS, ALTHOUGH EVERY "MOMENT" IS RELATIVE IN ITSELF, IT IS NOT RELATIVE AS AN "ABSOLUTE AXIOLOGICAL MOMENT" RECORDED IN THE SUPER-OBJECT: WITHIN THE SUPER-OBJECT REIGNS THE ABSOLUTE VALUE OF THE CULTURAL OBJECT AT THE "MOMENT" OF BEING RECORDED.

This clarification, even though it removes the paradox, poses a seemingly greater problem, for if each member of the chronocultural series is "ABSOLUTE"
What is the sense of opting for this or that Cultural Register, for this or that RELATIVE connection? Answer: THE RELATIVITY OF THE PARTICULAR VALUE INTRODUCES A CHARACTERISTIC IN THE CHRONOCULTURAL SERIES: THE "CENTRALITY" OF THE
REFERENT CULTURAL OBJECT (O.C.R.). In other words, although the superobject is rooted in an absolute axiological moment, its structure is determined by the relativity of the particular value conferred by the Cultural Register: such determination consists in THE "CENTRALITY" THAT THE R.C.O. DESIGNATES IN THE STRUCTURE OF EACH AXIOLOGICAL SUPEROBJECT.

The axiological super-object is a member of the chronocultural series contained in the Cultural Register; it is, therefore, a mnemic content, a sort of macrocosmic "memory": the instantaneous and absolute "memory" of the emergent cultural object (E.C.O.). In this memory is present, as we have seen, both the "general value" and the "particular value" of the E.C.O.; the former means that in the superobject there must be all the axiological objects that constitute the sense of the "general value", that is, the axiological context: BASICALLY IN THE AXIOLOGICAL SUPEROBJECT THE EMERGING CULTURAL OBJECT (E.C.O.) AND ITS CONTEXT ARE FOUND.
AXIOLOGICAL; but the Cultural Register, which is a connection of particular meaning, confers "particular value" to the E.C.O. by relating it to the R.C.O.: this means that in the axiological super-object, the R.C.O. must occupy a CENTRAL position, that is, a prominent role among the objects of the axiological context.

Let us consider, for example, the real system constituted by the curved saber of General San Martin (O.C.E.) and the pine tree of San Lorenzo (O.C.R.). In the Cultural Register, the content has to consist of a chronocultural series of axiological super-objects: each super-object consists of the curved saber and its axiological context, "general value", plus the St. Lawrence pine in CENTRAL position, "particular value". From one super-object to another in the series the arrangement of the axiological context may vary, according to the development of cultural history, but one thing must remain constant in all of them: THE "CENTRAL" POSITION OF THE PINE OF SAN LORENZO (O.C.R.) WHOSE REFERENCE, IN ANY SCENE, WILL BE UNAVOIDABLE IN "THAT" CULTURAL REGISTER.
PARTICULAR. The same "combat of San Lorenzo", when finally located in the chronocultural series, will show in all its scenes the predominant presence of the pine of San Lorenzo: IN THE AXIOLOGICAL SUPEROBJECT OF SOME MOMENT OF THE COMBAT, FOR EXAMPLE, THE SWORD WILL BE REFERRED TO THE PINE AND THE PINE WILL OCCUPY, IN THE CONTEXT OF THE SWORD, A RELATIVELY CENTRAL PLACE.

In short, after locating the tapasigno (R) in the O.C.E., the I.H.P.C. proceeds step by step to re-sample the images until it finds the sector of the cultural history that has motivated the exploration of the Cultural Register. Each "image" observed on the cultural

screen is only one aspect of the axiological super-objects that make up the series.

chronocultural. For superobjects are not mere images, as will be demonstrated shortly.

F7 - Physical exploration of the Cultural Register.

The second motivation for exploring the contents of a cultural Register stemmed from "the need to BRIDGE A DISTANCE, SPATIAL OR TEMPORARY, relative to some cultural object, i.e., to TRANSIT FROM the poly-dimensional conical core" (F1). It is not a question here, as in the case seen in F6, of a visual, i.e., interior examination, which does not require any exterior movement of the Initiate; in this case "the Initiate engages physically in an instantaneous displacement through the real dimensions of time and space: from the transiting nucleus, the Initiate can travel instantaneously to another space of macrocosmic significance and place himself in the axiological context of another superconcept of the cultural Register explored" (F1). In order to understand this amazing possibility available to the Hyperborean Initiates, two themes must be developed successively: the first one refers to the EXTENSIVE, i.e., SPATIAL, character of the axiological super-objects; and the second one shows how, from the Sixth step, i.e., from the OPENING of the Cultural Register, the transituation is already possible. In other words, the first theme explains the WHY and the second the HOW of the physical exploration of the Cultural Register.

First theme - For reasons that we will analyze next, each axiological super-object has the dimensions of a CULTURAL SPACE and thus fits the definition of the Fourteenth commentary. The chronocultural series thus consists of a SUCCESSION of EXTENSIVE super-objects, each of which is displaced with respect to the consecutive one in a transcendent instant of time. A real system is composed of two cultural objects connected by a Cultural Register containing the chronocultural series: both objects, the E.C.O. and the R.C.O., are located at both ends of the chronocultural series and exist permanently in the PRESENT of transcendent time. As transcendent time passes the "absolute value" of the cultural objects O.C.E. and O.C.R. is incorporated into the chronocultural series: instant after instant two axiological super-objects are added, one at each end, to the series as content of the Cultural Register. It is evident, consequently, that all the members of the chronocultural series are in different PAST instants of transcendent time.

On the other hand, we know that the content of the Cultural Register is the chronocultural series: such content, "belonging to a continent EXTERNAL to the cultural objects, is distributed BETWEEN the emergent and referent cultural objects (E12). Well, this DISTRIBUTION has been symbolized in Figure 81: the chronocultural series is represented there as a SERIES OF POINTS distributed on a spatial curve in the form of a CONICAL SPIRAL, which runs from one end to the other of the real system; each point of the series corresponds to an axiological super-object. In order to visually explore the Cultural Register the I.H.P.C. is able to reproduce, on the cultural screen, the axiological super-object of its interest.

Figure 81 allows us to notice, analogically, the important fact that the axiological superobjects of each end of the chronocultural series ARE INVERTED with respect to the cultural objects of the real system. More clearly, in the emergent cultural object (O.C.E.), the end of the chronocultural series is the tapasign (R), which presents the referent cultural object (O.C.R.); and in the referent cultural object (O.C.R.), the end of the series is the tapasign (E), which represents the emergent cultural object (O.C.E.); THIS MEANS THAT, EACH TAPASIGN IS THE

EXTREME AXIOLOGICAL SUPER-OBJECT OF THE SERIES, INVERTED WITH RESPECT TO THE CULTURAL OBJECT ON WHOSE SCREEN IT RESIDES. The cause of this
investment is none other than the cultural sense-determining action of the cultural sense connection or Cultural Register: this trophic connection vitalizes the cultural object in order to impose on it a sense relative to the cultural value, a "particular value", and for that purpose it APPLIES the axiological super-object of reference on the cultural object, for example, the tapasigno (R) ON the emerging cultural object (E).

It goes without saying that the analogies that we are presenting to bring the reader closer to the Cultural Records, that is, to one of the keys to the Terrible Secret of Maya, must be interpreted in the light of all that has been seen up to this point about the structural model, by applying the fundamentals of the Hyperborean Wisdom to the utmost. This warning is valid in the case of figure 81 because one could make the mistake of underestimating the analogical capacity of the drawing to represent real phenomena or suppose that some Hyperborean fundamentals have been overlooked. Therefore, it is perhaps worth clarifying that the representation of the chronocultural series as a series of points IS NOT CASUAL: AND THIS DOES NOT MEAN, NOR DOES IT MEAN, THAT THE "HISTORY" IS "HISTORICAL".
CULTURAL" IS DISCONTINUOUS. What happens is that, although "normally" invisible, the chronocultural series has two characteristics that justify this punctual analogy: one is its SUCCESSIVE character, as a SERIES, and the other its quality of being a REAL EXTENSION, since its members, the axiological super-objects, are EXTENDED in the real cultural space, that is, DISTRIBUTED IN THE "EXTENSION" OF THE SUPERCONCEPT OF THE REAL SYSTEM. And how does the punctual analogy used justify these characteristics? Answer: because if something REAL, is EXTENSIVE and SUCCESSIVE, then it must basically correspond to the structure of the MACROCOSMIC REAL SPACE, which is CONTINUOUS and DISCONTINUOUS at the same time because of the GRAVIS ATOMS that produce it. It thus results that: EACH AXIOLOGICAL SUPEROBJECT OF THE CHRONOCULTURAL SERIES IS EMBODIED, IN REALITY, ON A GRAVIS ATOM. THEREFORE, IT CORRESPONDS TO REPRESENT THE SERIES OF SUPER-OBJECTS BY A SERIES OF POINTS, AS IN THE CONICAL SPIRAL OF FIGURE 81.

As we see, the punctual analogy, far from being a superficial representation of the chronocultural series, allows a deeper understanding of the cultural Registers and of the faculty of anamnesia. For example, the property of being founded on a gravis atom facilitates the integral comprehension of the axiological superobject, especially its spatial and temporal dimensions. We will prove this by analyzing the constitution of any axiological super-object of the chronocultural series.

IT IS THE ASTRAL ARCHETYPE, BY PRESERVING WITH ITS VITALITY THE GENERAL VALUE OF THE CULTURAL OBJECT, THAT RECEIVES, AT EACH PASSING INSTANT, THE ABSOLUTE VALUE; IT IS ALSO THAT WHICH REGISTERS IT IN THE CULTURAL REGISTER AS A "MOMENT OF ABSOLUTE VALUE", THAT IS, AS AN AXIOLOGICAL SUPER-OBJECT. IN PRINCIPLE, THEN, THE ASTRAL ARCHETYPE REGISTERS THE ABSOLUTE VALUE OF THE CULTURAL OBJECT BY IMPRESSING IT ON THE GRAVIS ARCHETYPE; THE FORMATIVE POWER OF THE GRAVIS ATOM IS THUS SHAPED BY THE "ABSOLUTE VALUE" AND AN AXIOLOGICAL STRUCTURE IS CONSTITUTED WHOSE CAPACITY IS CALLED "AXIOLOGICAL SUPEROBJECT"; THE GRAVIS ATOM ACTS AS THE ONTIC FOUNDATION OF THE SUPEROBJECT: THE GRAVIS ATOM BRINGS THE UNIVERSAL ONTIC NATURE WHILE THE "ABSOLUTE VALUE" PARTICULARLY ENDS SUCH NATURE, INDIVIDUALIZES IT SPECIFICALLY "WITH FORM

CULTURAL"; THE SUPEROBJECT IS, THEN, "AN ENTITY WITH CULTURAL FORM", NOT A TRUE CULTURAL OBJECT: IT COULD NOT BE ONE BECAUSE, IN THAT CASE, IT WOULD BE VISIBLE, HAVING TO EMERGE FOR IT IN THE SPHERE OF SENSE OF THE WORLD (REGION D). THE "CULTURALLY SHAPED ENTITY" INTO WHICH THE GRAVIS ARCHETYPE HAS BEEN TRANSFORMED HAS THE EXTERNAL DIMENSIONS OF A "PHYSICAL SPACE" AND AN INDISCERNIBLE NUCLEUS IN THE INTERIORITY OF ITS BEING ITSELF; THE "PHYSICAL SPACE" THAT PRODUCES EVERY GRAVIS ATOM IS LIMITED BY THE DETERMINATIONS OF ITS INDIVIDUAL FORM: THE SPACE OF A GRAVIS ATOM MAY ENCOMPASS THE LIMITS OF A PHYSICAL ATOM, FOR EXAMPLE, WHICH DEPEND ON THE CAPACITY OF THE ESSENTIAL MATRIX OF THE ATOM DESIGN, OR THE LIMITS OF A PLANET, ACCORDING TO THE ARCHETYPAL CAPACITY OF A KUMARA, OR THE LIMITS OF A SOLAR SYSTEM, OR THE LIMITS OF A SOLAR SYSTEM, ACCORDING TO THE CAPACITY OF A SOLAR LOGOS OR DEMIURGE, OR THE LIMITS OF A GALAXY, ACCORDING TO THE CAPACITY OF A GALACTIC LOGOS OR DEMIURGE, OR EVEN COSMIC LIMITS, INASMUCH AS THE "ONE" ITSELF DETERMINES WITH ITS ARCHETYPAL CAPACITY THE LIMITS OF THE UNIVERSE; AND WHO DETERMINES THE LIMITS OF THE PHYSICAL SPACE OF THE "CULTURALLY SHAPED ENTITY"? ANSWER: THE ABSOLUTE VALUE THAT SHAPES THE FORMATIVE POWER TRANSFORMS THE "PHYSICAL SPACE" INTO "CULTURAL SPACE": ITS LIMITS ARE THOSE OF THE AXIOLOGICAL CONTEXT; IF WE REMEMBER THAT "AN EXTERNAL CULTURAL SPACE" IS A PLACE IN WHICH IT IS POSSIBLE TO DO ONE OF THESE THREE THINGS: -a) TO DISCOVER A DESIGNATED ENTITY, b) TO PROJECT A SIGN, c) TO RECOGNIZE AN OBJECT, WE WILL UNDERSTAND THAT THE CULTURAL SPACE OF A SUPEROBJECT MAY HAVE HUGE DIMENSIONS; WE WILL EXPLAIN: IN THE CULTURAL SPACE OF AN AXIOLOGICAL SUPEROBJECT IT IS NOT POSSIBLE a), TO DISCOVER A DESIGNATED ENTITY, NOR b), TO PROJECT A SIGN, BUT IT IS POSSIBLE c), TO RECOGNIZE AN OBJECT, AND THIS POSSIBILITY IS WHAT SETS THE REAL LIMITS OF THE CULTURAL SPACE; IMAGINE THE SUPER-OBJECT OF A CITY, FOR EXAMPLE ATHENS IN THE 4TH CENTURY BEFORE JESUS, AND ITS AXIOLOGICAL CONTEXT INTEGRATED BY ALL THE CULTURAL OBJECTS OF ITS CULTURE, AND YOU WILL AGREE THAT THE LIMITS OF ITS CULTURAL SPACE, "WHERE IT IS POSSIBLE TO RECOGNIZE AN OBJECT", ARE ENORMOUS.

Now, when we know that an axiological super-object is the capacity of a cultural space, and that such capacity is the form of an axiological structure shaped by a "moment of absolute value" of the cultural object, it is time to make time intervene. This will not be difficult if we remember that the super-object is based on a gravis archetype and that it possesses an indiscernible nucleus in the interiority of its being in itself; the super-object, in effect, is an ENTITY WITH CULTURAL FORM, and, "IN ALL ENTITIES, REGARDLESS OF THEIR FORM OR SIZE, THERE IS AN INDISCERNIBLE POINT. THIS PROPERTY IS THE CAUSE OF THE ISOTROPY OF TIME.
TRASCENDENT. Through the indiscernible points TRANSCENDENT TIME FLOWS and, as every point in macrocosmic space contains an indiscernible point, the temporal flow is isotropic". This means that in the cultural space of the superobject transcendent time CAN FLOW from the indiscernible point of the gravis Archetype. Why do we say "CAN FLOW and not FLOWS"? Answer: because the flow of transcendent time will only occur when the I.H.P.C. peers into the cultural space of the axiological superobject and "RECOGNIZES AN OBJECT", that is, WHEN IT GIVES IT CULTURAL MEANING. Otherwise, if the axiological super-object remains only SITUATED in the chronocultural series, its temporal dimension is that of a "MOMENT OF ABSOLUTE VALUE"; that is to say, the super-object remains

fixed in this "absolute axiological moment", behaving as a "mnemic content" of the Cultural Register. In summary, if the initiate is situated in I.H.P.C. and accesses the content of the Cultural Register, the chronocultural series of axiological super-objects, and if, by means of step-by-step resignation, the seventh step of the faculty of anamnesia, he peers into the interior of an axiological super-object and finds meaningful the axiological context of his cultural space, that is, if he gives it meaning with his expression, THEN IT MAY HAPPEN THAT TRASCENDENT TIME FLOWS FROM THE
INDISCERNIBLE NUCLEUS OF BEING ITSELF. The Initiate must evaluate very well whether it is convenient for him to put sense in a cultural space of a super-object because, if this happens, the flow of transcendent time and the consequent danger of confrontation with the Demiurge through the indiscernible point, the Yod, the Eye of Abraxas is inevitable: "And, as transcendent time is in reality the current of Consciousness of the Demiurge, it is understood that in each entity, from the indiscernible point, there is He: there is He IMPELLING the process of the entity with its Wisdom Aspect, from the potential entelechy, and SEEING the process of the entity with its Consciousness-Time Aspect, from the indiscernible point", The Gravis Atoms sustain the entities and, "in each of them there is an indiscernible point: in each indiscernible point, which is the same point in all the atoms of the Universe, there is a point of transcendent time because, in e a c h of them, the Demiurge manifests his Consciousness-Time Aspect".

Now, the influence of transcendent time on the superobject should not be rejected at all costs by the Initiate, for, although the danger mentioned is always latent, it is perfectly possible to avoid it, as will be explained, and instead it presents the advantage of allowing the STEP TOWARD THE TRANSITUATIVE CORE OF THE SUPERCONCEPT: to this operation are referred the Seventh to Fifteenth steps of the faculty of anamnesia and we will refer to it in the Second theme.

Second theme: If the first theme has been correctly understood, the following conclusion should be drawn: THE CHRONOCULTURAL SERIES OF AXIOLOGICAL SUPEROBJECTS IS A "STATIC" CONTENT OF THE CULTURAL RECORD: EACH MEMBER OF THE SERIES IS THE RECORD OF A "MOMENT OF ABSOLUTE VALUE" OF THE CULTURAL OBJECT IT REPRESENTS. THE HYPERBORNE INITIATE OPERATES THE REGISTRATION WITH HIS SELF IN THE I.H.P.C. POSITION (figure 81): FROM THERE HE LOCATES THE TAPASIGNO (R) AND CAUSES ITS OPENING (steps
Fourth, Fifth and Sixth of the faculty of anamnesia). THE TAPASIGNO (R) IS THE AXIOLOGICAL SUPER-OBJECT SITUATED AT THE END OF THE SERIES: PRACTICING THE SIXTH AND SEVENTH STEPS, THE INITIATE RESIGNS THE SUPER-OBJECTS BY EMPLOYING, STEP BY STEP, THE SWORD OF WOTAN. THE INITIATE OBSERVES THE RESIGNED OBJECTS FROM THE CULTURAL SCREEN, THAT IS, HE OBSERVES THEIR IMAGE, TAKING CARE NOT TO AFFIRM ANY MEANING IN THEM. ONCE HE HAS SELECTED THE SUPER-OBJECT HE IS MOST INTERESTED IN KNOWING, HE CAN CHOOSE, IF HIS STRATEGY REQUIRES IT, TO PUT MEANING INTO HIS CULTURAL SPACE, RECOGNIZING THE AXIOLOGICAL OBJECTS THAT INTEGRATE IT AND PROJECTING THE SIGNS TO THEM. AT THE SAME INSTANT THAT THE INITIATE PROJECTS THE FIRST SIGN, TRANSCENDENT TIME BEGINS TO FLOW FROM THE INDISCERNIBLE NUCLEUS OF THE ENTITY: AT THAT MOMENT THE CULTURAL SPACE OF THE SUPER-OBJECT CAN ACQUIRE ITS MOST VAST LIMITS, ALLOWING THE INITIATE PHYSICAL ENTRY INTO ITS AXIOLOGICAL CONTEXT.

IT GOES WITHOUT SAYING THAT SUCH A STEP, THE EIGHTH OF THE FACULTY OF ANAMNESIA, IS TERRIBLY RISKY: WHY? ANSWER: BECAUSE, ONCE PHYSICALLY ENTERED THE CULTURAL SPACE OF THE SUPEROBJECT, IN THE BOSOM OF ITS AXIOLOGICAL CONTEXT, THIS SPHERE WILL NOT DIFFER AT ALL FROM THE HABITUAL CONTEXT THAT THE INITIATE LEAVES BEHIND: AND SUCH INDIFFERENCE CAN MAKE IT DIFFICULT, AND DANGEROUS, TO RETURN TO ONE'S OWN HABITUAL CONTEXT. FOR THESE CASES, THE ONLY CERTAIN POSSIBILITY OF ORIENTATION COMES FROM THE CORRECT OBSERVATION OF THE TEMPORAL DIMENSION; IN FACT, IF THE AXIOLOGICAL CONTEXT OF A SUPEROBJECT DOES NOT PRESENT ANY APPRECIABLE DIFFERENCE WITH THE HABITUAL AXIOLOGICAL CONTEXT OF THE INITIATE, NO SUCH INDIFFERENCE OCCURS WITH THE TRANSCENDENT TIMES OF BOTH CONTEXTS. ALTHOUGH TRANSCENDENT TIME FLOWS IN THE CULTURAL SPACE OF ANY SUPEROBJECT, IT DOES NOT FLOW IN ALL OF THEM IN THE SAME WAY, WHAT IS THE DIFFERENCE? ANSWER: THAT TRANSCENDENT TIME IN ANY SUPER-OBJECT ONLY BEGINS TO FLOW FROM THE PRINCIPLE THAT IMPOSES ON IT THE "MOMENT OF ABSOLUTE VALUE". THE "ABSOLUTE AXIOLOGICAL MOMENT", UNIQUE FOR EACH SUPER-OBJECT, CONSTITUTES THE "BEGINNING" OF THE SUCCESSION OF TRANSCENDENT TIME. IN OTHER WORDS, IN EACH SUPER-OBJECT, TRANSCENDENT TIME BEGINS AT A DIFFERENT "MOMENT OF ABSOLUTE VALUE".

The PRINCIPLE of transcendent time is, therefore, the only guide available to the Hyperborean Initiate for orientation in the cultural space of the super-object explored. For this concept to be concretized in a practical act of orientation, it is necessary to determine with precision the mentioned PRINCIPLE of transcendent time. The importance of establishing the PRINCIPLE of time in the superobject can only be measured by understanding the following aspect of the problem; although both cultural spaces are similar, and cause the confusion of the Initiate, there is a fundamental difference between them: the usual cultural space of the Initiate is constituted on a physical space, integrated in all the extension of its dimensions by gravis atoms, through each one of such punctual atoms transcendent time flows isotropically; the cultural space of the superobject, on the other hand, is constituted on the physical space that produces ONE SINGLE GRAVIS ATOM: let us remember that the superobject is AN ENTITY WITH CULTURAL FORM; only when the Initiate puts sense in that "cultural form" does transcendent time begin to flow: AND IT DOES SO THROUGH THE INDISCERNIBLE POINT OF THAT SINGLE ATOM WHICH SUPPORTS THE SUPEROBJECT. One sees, then, the importance of grasping the PRINCIPLE of transcendent time as it flows FROM A SINGLE POINT OF THE SUPEROBJECT, a point which the Hyperborean Wisdom calls THE SOURCE OF ABRAXAS.

It is appropriate to pause, in the search for the PRINCIPLE, to comment on a consequence of the recently exposed difference between the usual cultural space and the cultural space of the super-object. For the Hyperborean Initiate, REALITY IS THAT WHICH AFFIRMS HIS EXPRESSION. Thus, REAL is his habitual axiological context, in which he has affirmed the totality of cultural objects; but the axiological context present in the cultural space of the superobject will also be REAL, since he has affirmed it with his expression; and in both REAL cultural spaces, within their respective axiological contexts, the Initiate will be able to situate himself alternatively and acquire similar experiences, without anything allowing to establish, finally, which is one space and which is the other. But, although the differences are not noticed, what is certain is that the cultural objects

of the habitual context are CONSTITUTED ON DESIGNATED ENTES, while the axiological objects of the context of the superobject only CONFORM TO THE FORMATIVE POWER OF A SINGLE GRAVIS ATOM. That is, the usual axiological context is founded on the plurality of entities of an o n t i c infrastructure, while the context of the superobject is founded on the form of a single entity. What conclusion is to be drawn from these facts? Answer: that, although REAL BOTH, a CULTURAL OBJECT of the usual context is founded on an entity and, therefore, is PHYSICAL, whereas an AXIOLOGICAL OBJECT, of the context of the superobject, is PLASMED IN THE GRAVIS ARCHETYPE as the FORM of the latter and not as an entity in itself, and, therefore, is METAPHYSICAL. The axiological object, in fact, is a PURE FORM, a REAL SYMBOL, which lacks ontic essence: its embodiment only ACCIDENTALLY COMPLEMENTS the ontic essence of the gravis atom. It is now understood that, although the Initiate stops perplexed, without being able to determine what his usual context is, the fact is that only his is PHYSICAL: all other axiological context of the super-objects is METAPHYSICAL, composed of PURE SYMBOLS. And this is not the most misleading part of Maya's Terrible Secret.

The Hyperborean Initiate who has ENTERED into the cultural space of a superobject, and has lost his way in an axiological context of pure symbols, A CONTEXT WITH ALL THE APPEARANCE OF ITS EFFECTUAL REALITY, will only be able to orient himself if he is able to find THE SOURCE OF ABRAXAS, the PRINCIPLE OF TRANSCENDENT TIME.
Of course, the correct thing to do is NOT TO ENTER the cultural space of a superobject if the location of the Abraxas Source has not been determined beforehand: ITS LOCATION IS THE NECESSARY AND SUFFICIENT CONDITION TO OBTAIN ORIENTATION AND SAFETY. Orientation is obtained by taking the Source of Abraxas as a STRATEGIC REFERENCE for all displacement through the cultural space of the super-object; and security consists in knowing at all times WHERE THE EYE OF ABRAXAS IS, that is to say, in which place the inevitable confrontation with an Aspect of the Demiurge must take place.

Finally, how is the PRINCIPLE of the transcendent time of the axiological superobject determined? How is the location of the Source of Abraxas found? Answer: the Source of Abraxas is located in the CENTER of the cultural space of the superobject. This answer raises, then, another question: how to determine the CENTER in an axiological superobject of the chronocultural series? Answer: The CENTER is determined with the help of an already known datum. Let us recall a previous answer: "THE RELATIVITY OF THE PARTICULAR VALUE INTRODUCES A CHARACTERISTIC IN THE CHRONOCULTURAL SERIES: THE 'CENTRALITY' OF THE
REFERENT CULTURAL OBJECT (O.C.R.). In other words, although the super-object is rooted in an absolute axiological moment, its structure is determined by the relativity of the particular value conferred by the Cultural Register: such determination consists in the CENTRALITY that the R.C.O. plays in the structure of each axiological super-object" (F6). We now know the way to locate the CENTER in the cultural space of a super-object: THE REFERENT CULTURAL OBJECT OF THE CULTURAL REGISTRY MUST BE LOCATED WITH ACCURACY; IN THE AXIOLOGICAL CONTEXT OF THE SUPEROBJECT, THE R.C.O. HAS A "CENTRAL" POSITION; AND, ONCE THE R.C.O. HAS BEEN LOCATED, WE KNOW THAT, NEXT TO IT, IS THE SOURCE OF ABRAXES.

Let us return to the I.H.P.C. and observe how this possibility of locating a priori the Abraxas Source is applied during the exploration of the Cultural Register. Being that the axiological super-objects farthest from the extremes of the chronocultural series

correspond to PAST "moments" of absolute value, exploring them, and making sense of them, is equivalent to RECREATING cultural spaces with ancient axiological contexts, in which transcendent time has begun to flow from the ENTRANCE of the Initiate and his postor expression of meaning. This case, in which it is easy to get lost if we do not have a safe reference, is analogous to the example already seen on the real system formed by the curved saber of General San Martín (O.C.E.) and the pine tree of San Lorenzo (O.C.R.): in the cultural Register of such system, the Initiate reviewed the chronocultural series to locate an axiological super-object corresponding to the combat of San Lorenzo. Let us suppose, now, that the Initiate has selected and RESIGNED a super-object and is about to enter its cultural space. On the cultural screen of the corvo saber (O.C.E.) he has contemplated the image of the chosen super-object: the pine tree of San Lorenzo is seen there in a CENTRAL position of the axiological context; around it, the Convent of San Carlos, General San Martin and his regiment of grenadiers on horseback, the Parana river and the frigate with the Spanish soldiers, etc.; these are the moments before the combat. The Initiate decides to affirm the scene and to contemplate the combat closely, for which he plans to enter the cultural space of the super-object and to install himself in a suitable place. Before setting the meaning, the following question is posed: what is the referent cultural object (R)? Answer: the pine tree of San Lorenzo; where is the R.C.O. located? Answer: in the CENTER of the axiological context; Where can the Abraxas Fountain be located? Answer: in the CENTER, next to the pine tree of San Lorenzo or O.C.R.

Knowing, then, that he has located the PRINCIPLE of transcendent time, the Initiate decides to put meaning into the cultural space, concentrating in order not to lose sight of the R.C.O., that is, the St. Lawrence pine. In the next step, the Initiate projects the signs on the axiological objects and gives them meaning, noticing how, in the act, the scene comes alive and moves: it is the effect of the transcendent time that has begun to flow from the Source of Abraxas; before that BEGINNING, in the superobject reigned the moment (registered) of the absolute value. The Initiate ENTERS the scene and finds that he is in a cultural space of great realism, in no way different from his usual context; for this reason he never loses sight of the pine tree of San Lorenzo, for, next to it, is the Fountain of Abraxas, the EXACT POINT OF REFERENCE WHICH WILL ALLOW HIM TO "ADVANCE BEYOND" THE CULTURAL SPACE OF THE SUPERCONCEPT.

Naturally, to understand what it means to "move beyond" the cultural space of the superconcept, and, especially, what is "beyond", it is necessary to delve analogically into the real system.

Let us begin by examining figure 81 once again: on a trajectory in the form of a CONICAL SPIRAL, the super-objects of the chronocultural series have been represented there by means of dots. This analogical arrangement allows us to draw an important conclusion: each point on the conical spiral is equivalent to an axiological super-object and all the super-objects are located IN SERIES, that is, ONE IN CONTINUATION OF ANOTHER, along the EXTENSION dimension of the super-concept... at least this is what can be appreciated from the A.R.S. point of view.E.P.E. However, the situation of the superobjects is very different from the point of view of the I.H.P.C.; to verify this one need only imagine how the points of the conical spiral would look from the position indicated by the arrow "I.H.P.C." in figure 81: it is evident that, in this way, only ONE POINT will be visible, i.e., the EXTREME point of the series. The cover sign (R), precisely, represents the EXTREME super-object of the series, seen on the cultural screen of the O.C.E. When, due to the effect of the

Fifth and Sixth step of the faculty of anamnesia, the tapasigno (R), the extreme superobject, is DISPLACED and REPLACED on the cultural screen by another axiological superobject of the series, the I.H.P.C. continues to see ONLY ONE SUPEROBJECT: the one he has in front of him on the cultural screen. AFTER THIS VISIBLE SUPEROBJECT "WOULD COME" THE FOLLOWING SUPEROBJECTS "IN SERIES": this, which seems to be logical
for all A.R.S.S.E.P.E., is INCOMPROBABLE for all I.H.P.C. And the difficulty must be sought in the transcendent time.

We know, in fact, that the expression of the I.H.P.C. on an axiological superobject is sufficient to cause the PRINCIPLE of transcendent time in its cultural space. Well then, let us suppose that, in figure 81, the I.H.P.C. will cause at each point of the conical spiral the principle of transcendent time: this will be equivalent to the fact that, THROUGH EACH POINT, AN AXIS (ττ) OF TRANSCENDENT TIME WILL PASS; IT IS INDUDABLE, THEN, THAT SUCH AXES (ττ) BE SEEN AS "PARALLEL LINES".
FROM THE VIEWPOINT OF THE I.H.P.C. Here is another important conclusion: THE AXIOLOGICAL SUPEROBJECTS CONTAINED IN THE CULTURAL RECORD, WHICH APPEAR TO BE DISTRIBUTED "IN SERIES" OVER THE EXTENSION DIMENSION FOR THE VIEWPOINT OF THE A.R.S.E.P.E., ARE DISTRIBUTED OVER "PARALLEL" DIMENSIONS OF THE TRASCEND TIME FOR THE
I.H.P.C. POINT OF VIEW. In synthesis, the axiological superobjects are EXTENSIVELY distributed "IN SERIES" and TEMPORALLY "IN PARALLEL".

This conclusion will allow us to solve the problem of the CONTINUITY of CULTURAL HISTORY. From the point of view of the A.R.S.E.P.E.: CULTURAL HISTORY, IN SO FAR AS IT IS COMPOSED OF A SERIES OF SUPEROBJECTS
AXIOLOGICAL, IS EXTENSIVELY "DISCONTINUOUS". From the point of view of the I.H.P.C.: CULTURAL HISTORY, IN SO FAR AS IT DEVELOPS IN EVERY SUPEROBJECT EXPLORED BECAUSE OF THE PRINCIPLE OF TRASCENDENT TIME, IS CHRONOLOGICALLY "CONTINUOUS".

IT IS CLEAR, AT THIS POINT OF THE EXPLANATION, THAT, IN ORDER TO KNOW THE CULTURAL HISTORY OF A CULTURAL RECORD, IT IS NOT NECESSARY TO "ADVANCE" IN AN EXTENSIVE SENSE: THE I.H.P.C. DOES NOT KNOW THE CULTURAL HISTORY BY "ADVANCING" OVER THE DIFFERENT SUPER-OBJECTS OF THE SERIES BUT BY PLACING ITSELF IN ONE OF THEM AND ALLOWING TRANSCENDENT TIME TO FLOW. IN EACH TEMPORALIZED SUPER-OBJECT A "PARALLEL" CULTURAL HISTORY CAN DEVELOP: THE ONLY THING THAT WILL VARY IN THEM WILL BE THE INSTANT OF THE "BEGINNING" OF TRANSCENDENT TIME, SINCE IN EACH SUPER-OBJECT TIME MUST BEGIN FROM THE REGISTER OF A "MOMENT OF ABSOLUTE VALUE". It is clear, thus,
that the I.H.P.C. will NOT "ADVANCE" on the extension of the superconcept to know the cultural history, but will remain in the selected axiological superobject, observing how history continuously develops in its own temporal dimension.

The knowledge, visual or physical, of the cultural history that allows the faculty of anamnesia will be better understood if we explain in which region of the real system it is obtained. We will use, again, the analogical real system represented in figure 81: we distinguish in it THREE CLEARLY CONICAL REGIONS. The first, which goes from the tapasign (R) to the vertex point χ (Jí), is a conic space called: ENTRANCE AND EXIT CHAMBER. The second region, which has two extreme χ (Jí) vertices and widens in the middle, is a space in the form of two cones joined by the

The third region, analogous to the first, is a conical space extending between the tapasigno (E) and the second vertex point χ (Jí), called the RETURN CHAMBER. The third region, analogous to the first, is a conical space extended between the tapasigno (E) and the second vertex point χ (Jí), called the RETURN CHAMBER.

Well, using these denominations, we can affirm that the I.H.P.C. ALWAYS OBSERVES THE CULTURAL HISTORY, OF ANY RECORD, IN THE INCOMING AND OUTGOING CHAMBER OF THE REAL SYSTEM. To this end, it PLACES THE SELECTED SUPEROBJECT IN THE INPUT CHAMBER: if the scanning of
cultural history is visual, the I.H.P.C. observes the images on the cultural screen; if the exploration is physical the I.H.P.C. ENTERS THE ENTRANCE CHAMBER and remains in the cultural space of the axiological superobject, while cultural history develops from the PRINCIPLE of transcendent time. As we saw, in order to know cultural history it DOES NOT NEED TO "ADVANCE" out of the cultural space of the superobject, that is, it DOES NOT NEED TO ADVANCE BEYOND THE VERTICE POINT χ (Jí), WHICH IS A LIMIT OF THE ENTRANCE CHAMBER WHERE INTEGRALLY DEVELOPS THE
CULTURAL HISTORY. However, we have previously verified that the I.H.P.C., when it physically enters the cultural space of a superobject, keeps the O.C.R., that is, the CENTER, the Source of Abraxas, located at all times, since it depends on its reference "TO ADVANCE BEYOND THE CULTURAL SPACE". It means that, although the I.H.P.C. does not need to "advance beyond" the cultural space of the superobject for the purposes of exploring and knowing cultural history, IT CAN MAKE THAT TRANSIT FOR OTHER DIFFERENT PURPOSES. What PURPOSES? Answer: let us remember what was said in F1: "Two main motives lead the Hyperborean Initiates to explore the cultural Records: one is the need to know the RELATIVE CULTURAL HISTORY of some cultural object, that is, to know the CONTENT of the cultural Record; another is the need to BRIDGE A DISTANCE, SPATIAL OR TEMPORARY, relative to some cultural object, that is, to TRANSIT FROM the conical polydimensional nucleus of the cultural Record. Both objectives are realized by means of the faculty of anamnesia". The second motive is, evidently, the one that impels the Initiate to "move beyond" the cultural space of a superobject.

If the Initiate decides to advance beyond the cultural space of an axiological superobject, he must leave the ENTRANCE CHAMBER and move to the next region of the superconcept, that is, to the TRANSITUATIVE CORE. This step can only be made THROUGH the vertex point χ (Jí): the vertex points χ (Jí), which connect the three conic regions of the superconcept with each other, are called GATES Jí. The Tenth step of the faculty of anamnesia indicates that "if necessary", the Initiate must OPEN the door χ (Jí) and the Eleventh that, next, he can PASS TO THE TRANSITUATIVE CORE: about these steps, and the five following ones, we can only give here a vague approximation to their concrete meaning because it is a subject that, for its understanding, INEVITABLY REQUIRES THE PREVIOUS HYPERBORNE INITIATION. In other words, IT IS ALMOST IMPOSSIBLE TO UNDERSTAND THE HIGHER STEPS OF THE FACULTY OF ANAMNESIA WITHOUT AN EFFECTIVE DIFFERENTIATION BETWEEN THE SELF AND THE CONSCIOUS SUBJECT, WITHOUT THE ISOLATION OF THE EFFECTIVE DIFFERENTIATION BETWEEN THE SELF AND THE CONSCIOUS SUBJECT.
OF THE "I" GRANTED BY THE HYPERBOREAN INITIATION. Only the Hyperborean Initiate possesses the power to place himself before a cultural object in the I.H.P.C. position and only he can understand the higher steps of the faculty of anamnesia, that is to say, what it really means to OPEN, PASS, TRANSIT, ETC.

Having made this caveat, we will once again take advantage of the analogical possibilities of Figure 81. Let us suppose that we are, with respect to the real system, in

the

position indicated by the arrow "I.H.P.C.": in front of us is the TAPASIGN (R), WHICH IS THE BASE OF A CONE WHOSE VERTEX IS THE POINT χ. Let us suppose, also, that, from our position in I.H.P.C., WE CAN OBSERVE "ALIGNED" BOTH TO THE "CENTER" OF THE CONE AND TO THE "VERTEX χ", that is to say, that we see SIMULTANEOUSLY to the center of the cone and to its vertex. Let us remember now that "the cone" corresponds to the ENTRANCE AND EXIT CHAMBER of the real system, that "the vertex χ" corresponds to the door χ (Jí), and that in "the center" of the entrance chamber is always found the SOURCE OF ABRAXES: CONSEQUENTLY, THE "ALIGNMENT" BETWEEN THE CENTER AND THE VERTICE OF THE CONE CORRESPONDS TO A POSSIBILITY OF THE I.H.P.C. TO SIMULTANEOUSLY VISUALIZE THE SOURCE OF ABRAXAS AND THE DOOR χ (Jí); it is the possibility of obtaining SECURITY and ORIENTATION in the displacement through the cultural space of the superobject TAKING AS REFERENCE TO THE SOURCE OF ABRAXES, TO THE "PRINCIPLE" OF TRASCENDENT TIME. The I.H.P.C. would never dare to move "beyond" the entrance chamber without first locating the Source of Abraxas: if he did so, if he crossed the door χ (Jí) without taking the Source of Abraxas as a reference, "behind him" the cultural history of the super-object would develop with the consequent permanent change of the axiological context, which would make it very difficult, if not impossible, to find his way out of the chamber. In an axiological context in permanent becoming because of the PRINCIPLE of transcendent time, the only safe reference is the Fountain of Abraxas, next to the centrality of the R.C.O.: its location allows both to "advance beyond the cultural space", through the door χ (Jí), and to return to the usual axiological context of the I.H.H.P.C.; without this reference, the return may be compromised because the cultural history unfolding in the entrance chamber follows a parallel direction to the cultural history of the superstructure, in which the I.H.P.C. must situate itself when leaving the real system.

For the Hyperborean Initiate, the cultural space of the axiological super-object constitutes a STRATEGIC SPACE; his movement through it is always part of a warrior act. That is why in the Ninth step, the exact location of the Source of Abraxas is called STRATEGIC LOCATION.

If the Initiate has completed the Ninth step of the faculty of anamnesia, if he has realized the strategic location of the Source of Abraxas, then he can PASS through the door χ (Jí) with a certain degree of security, that is, he can execute the Tenth step. How does the door χ (Jí) OPEN? Answer: THE DOOR χ (Jí) OPENS BY THE VERY ACT OF BEING RECOGNIZED: BY JUST SITTING IN FRONT OF IT, AND EXPRESSING THE RECOGNITION, THE STEP TOWARDS IT IS ALLENED.
TRANSITIVE NUCLEUS. In other words, the answer tells us that THE GATE χ (Jí) IS OPENED BY BEING AFFIRMED. Of course, this can only occur if the Initiate is able to make sense of it by projecting a sign: A SIGN THAT HAS BEEN PREVIOUSLY REVEALED, TO THE HYPERBORIC INITIATE OR THYRODAL KNIGHT, BY THE HYPERBOREAN PONTIFF. It is evident that the door χ (Jí), and the sign that gives it meaning, are one and the same thing: SUCH SIGN IS CALLED "KEY OF XAN (or JAN)" BY HYPERBOREAN WISDOM. By affirming the door χ (Jí), by projecting the Key of Xan, the Initiate is in a position to PASS through it and enter the TRANSITUATIVE NUCLEUS. If he does so, what will he find in that inner space of the superconcept? Answer: the most hallucinating sector of the Terrible Secret of Maya: THE REGION OF THE EXPLORED SUPERCONCEPT WHERE THE AXIOLOGICAL OBJECTS COMMON TO OTHER MACROCOSMIC SUPERCONCEPTS ARE PLASMATED. THERE EXIST AXIOLOGICAL OBJECTS WITH CERTAIN

ARCHETYPAL "ASPECTS" THAT ONLY MAKE SENSE IN OTHER MACROCOSMIC SPACES OF SIGNIFICANCE: SUCH UNUSUAL FACETS OF CULTURAL VALUE ARE SUSTAINED BY THE AXIOLOGICAL CONTEXTS OF THOSE SPACES OF SIGNIFICANCE, ES THAT IS, HAVE MEANINGIN CONTEXTS SUPERSTRUCTURAL FROM THE RESPECTIVE SUPERLANGUAGES. THE OBJECTS AXIOLOGICAL OBJECTS, FROM THE CHRONOCULTURAL SERIES, PRESENT THERE, PARTICIPATE IN OTHER MACROCOSMIC SPACES OF SIGNIFICATION, THAT IS TO SAY, THEY ARE "POLYDIMENSIONAL": THIS IS THE FACT, WHICH CANNOT BE FULLY EXPLAINED AND CAN ONLY BE UNDERSTOOD BY THE HIPPOCRATIC INITIATES.

In any case, we suggest the idea that, A CHANGE IN THE PERSPECTIVE WITH WHICH THE AXIOLOGICAL OBJECT IS OBSERVED, IMPLIES THE EFFECTIVE TRANSIT OF THE OBSERVER, THAT IS, THE TRANSPORT TO A CONTEXT IN WHICH THE OBSERVED FACT HAS MEANING: NATURALLY, WE REFER TO A "CULTURAL PERSPECTIVE", BUT IT IS SURPRISING THE MILLIONS OF CULTURAL ASPECTS THAT AN AXIOLOGICAL OBJECT OF THE TRANSITUATUVO NUCLEUS PRESENTS IN AS MANY SPACES OF SIGNIFICATION. NOW THEN: IT HAPPENS THAT THE SLIGHTEST CHANGE OF PERSPECTIVE CAUSES THE IMMEDIATE PHYSICAL TRANSITUATION OF THE INITIATE TO ANOTHER SPACE OF SIGNIFICATION; THE IMPORTANCE OF CONTROLLING THIS EFFECT IS UNQUESTIONABLE, BUT ON WHAT DOES THE CHANGE OF PERSPECTIVE DEPEND? ANSWER: A "CHANGE OF CULTURAL PERSPECTIVE" IS A CHANGE IN THE MODE OF AFFIRMATION OF THE AXIOLOGICAL OBJECT, A MODIFICATION IN THE EXPRESSION OF RECOGNITION, THAT IS TO SAY, A "VOLITIONAL ACT". IT IS UNDERSTOOD, THEN, THAT THE CONTROL OF TRANSITUATION DEPENDS ON THE WILL OF THE HYPERBOREAN INITIATE: ONLY HE WHO POSSESSES A WILL OF STEEL WILL BE ABLE TO REMAIN "SITUATED" IN A DETERMINED SPACE OF SIGNIFICATION AND AVOID "TRANSITUATION"; INVERSELY, A WEAK MIND WILL GO HOPELESSLY MAD BEFORE THE SPECTACLE OF THE TRANSITUATED AXIOLOGICAL OBJECTS OF THE TRANSITUATIVE NUCLEUS, IN SYNTHESIS, "THE CONTROL OF TRANSITUATION IS A PURE VOLITIONAL ACT".

It is clear that only the firm will of the Initiate will prevent the Eleventh step from concluding in a sort of metaphysical suicide. However, the Hyperborean Initiate does not usually run this danger because, before receiving the keys to explore the cultural registers, he must develop his EHRE SPHERE (1) of egoic will through the practice of the "luciferic graceful attitude".

Let us suppose, then, that the Initiate possesses sufficient will to affirm and stabilize the axiological objects of the transitory nucleus in the axiological context of another space of signification: IN THAT CASE HE WILL BE ABLE TO MOVE THROUGH ANY OF THE DIMENSIONS OF SUCH A SPACE, BOTH SPATIAL
AS TEMPORARY. But such a possibility, we repeat, can only be understood by the Hyperborean Initiates. We can only reflect on a correspondence already emphasized: THE MOVEMENT OF THE I.H.P.C. TO ANOTHER SPACE OF SIGNIFICATION BY TRANSITUATION IS ANALOGOUS TO THE MOVEMENT OF THE CULTURAL SUBJECT TO ANOTHER PLANE OF SIGNIFICATION BY CONNOTATION.

The twelfth step of the faculty of anamnesia allows the voluntary transituation that we have just studied and of which it is not convenient to add anything more. As for the following steps, from the Thirteenth to the Fifteenth, it should be stated that

DESCRIBE HOW THE INITIATE SHOULD RETURN TO HIS OR HER CONTEXT HABITUAL. Such a way immediately raises a problem: why three steps for it, that is to say, why are "THREE" steps required to return? Is it not possible to TURN in the transitory nucleus and PASS inversely through the first door χ (Jí), retracing the path traveled? Why, in order to RETURN, is it necessary to ADVANCE towards the second door χ (Jí)? Answer: IF THE INITIATE IS IN THE CHAMBER OF INTERPASS, IN THE TRANSITUATIVE CORE, IT IS IMPOSSIBLE FOR HIM TO TURN AND RETURN DIRECTLY THROUGH THE FIRST DOOR χ (Jí); TO RETURN TO THE POINT OF DEPARTURE, THE INITIATE IS PHYSICALLY OBLIGATED TO CONTINUE HIS INITIAL ADVANCEMENT, OPEN, AND PASS THROUGH THE SECOND GATE χ (Jí), AS ORDERED BY THE THIRTEENTH AND FOURTEENTH STEPS OF THE FACULTY OF ANAMNESIA: ONLY THERE, IN THE RETURN CHAMBER, MAY YOU "TURN AND RETURN" TO THE ENTRANCE AND EXIT CHAMBER, IN ACCORDANCE WITH THE FIFTEENTH STEP.

This answer, and the acts describing the above steps, warn us about a strange, "abnormal" behavior on the part of the χ (Jí) doors and the intermediate space of the crawl space. Without pretending to explain WHY things happen that way, HOW can it be possible that A "DOOR" ALLOWS "ENTRY" INTO AN ENCLOSURE, BUT NOT "EXIT" THEREOF, UNLESS FIRST
A SECOND "RETURN" DOOR IS PASSED THROUGH. The answer will emerge after an ontological analysis of the concept of "DOOR" and the definition of the concept of EXPANDED DOOR.

Let us begin, then, with the definition of DOOR, using figure 82. Areas A and B represent two enclosures, completely separated from each other by a central wall in which the opening (x) has been made: only THROUGH this opening is it possible to PASS from one enclosure to the other and vice versa. In short: A "DOOR" IS THE SPANE, OPENING, HOLE, CUT, ETC, EXISTING IN THE WALL THAT SEPARATES TWO ROOMS AND THROUGH WHERE THESE ARE CONNECTED TO MAKE PASSING POSSIBLE.

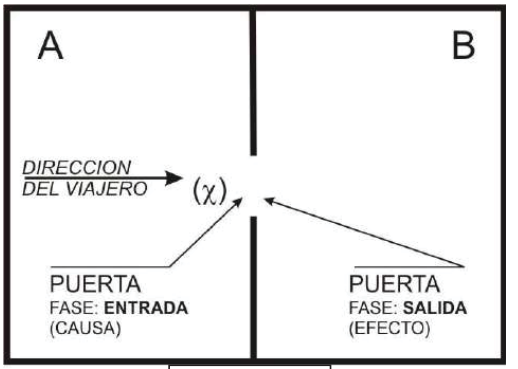

FIGURE 82

It is possible, therefore, to define FUNCTIONALLY every DOOR, since its existence has the purpose of connecting two enclosures and allowing the PASSING from one to the other; that is to say, EVERY DOOR FULFILLS THE FUNCTION OF "ALLOWING PASSING". With
In precise terms, we will say that, IN GENERAL, EVERY DOOR IS CHARACTERIZED BY ITS "PASSING FUNCTION".

The STEP FUNCTION, thus defined, is GENERAL for "every door" and does not receive, therefore, PARTICULAR DETERMINATIONS: this means that, without restrictions, the STEP FUNCTION regulates the CROSSING of the door in BOTH DIRECTS. Therefore, IN GENERAL, the STEP FUNCTION is BIUNIVOUS: the door x, allows the passage, BIUNIVOUSLY, from the enclosure A to B and from B to A.

Now, IN PARTICULAR, the passage function could be determined to allow passage IN ONE DIRECTION ONLY, for example, only from A to B or only from B to A; this is what happens, for example, in the valve of a compressed air cylinder, allegorically considered as a "door": it allows the ENTRANCE of more air, from outside A to inside B, but prevents the EXIT of air from inside B to outside A; such a "one-way" valve presents a UNIVOUS path for the air, which leads to interpret its behavior by a UNIVOUS FUNCTION; in a certain sense, the DOOR OF A PRISON fulfills a UNIVOUS FUNCTION for the prisoners who are forced to PASS through it: the prisoner, whose sentence is pending, will see that the DOOR of the prison ONLY OPENS FOR ENTRY BUT NOT FOR EXIT; if the.
prisoner tries to return by the same route, without serving his sentence, A CENTINEL WILL PREVENT HIM.

Examples aside, the STEP FUNCTION of a given gate can be BIUNIVOUS, step in both DIRECTIONS, or UNIVOUS, step in a SINGLE DIRECTION. In any case, it should be clear that both UNIVOUS modes of the step function are FUNCTIONALLY identical. In other words, THE ONE-WAY STEP FROM A TO B IS FUNCTIONALLY IDENTICAL TO THE ONE-WAY STEP FROM B TO A.

In all cases, the step function manifests itself as a CAUSE AND EFFECT LAW, that is, as a law whose development consists of TWO PHASES, one CAUSAL and the other EFFECTIVE. To verify this we will define some conditions in figure 82.

First, let us observe the wall that separates enclosures A and B; it is evident that one side of the wall faces enclosure A and the other side faces enclosure B: assuming that it is a point wall, or that ITS THICKNESS IS MINIMAL, we will consider it as a BILATERAL SURFACE.

Secondly, let us establish that the door (x) allows UNIVOCALLY the passage from A to B: an arrow indicates in the figure, the DIRECTION of a traveler who is about to PASS through the door (x). On this traveler will act the passage function of the door (x), imposing, as we saw, a law of cause and effect.

Let us now analyze the PASSING LAW. The passage function of the door (x) consists, concretely, in making it possible for the traveler to pass from A to B: SINCE THE TRAVELER AT THE FIRST MOMENT IS AT A, AND AT THE NEXT TIME AT B, IT IS OBVIOUS THAT THE LAW MUST NECESSARILY CONSIST OF TWO PHASES; such as This condition, on the other hand, is unavoidable because of the topological determinations introduced by the configuration of the problem: TWO enclosures completely separated by ONE bilateral wall with ONE door passing through it. The FIRST PHASE, when the traveler is in A, is called ENTRANCE, i.e., entrance INTO THE DOOR; the SECOND PHASE, when the traveler PASSED into enclosure B, is called EXIT, i.e., exit FROM THE DOOR. In short, THE FUNCTIONAL CHARACTER OF EVERY DOOR REQUIRES A "PASSING" COMPOUND OF ENTRY AND EXIT.

But, according to what has been stated, both phases of the LAW OF STEP are in relation of cause and effect, that is to say, that THE FIRST PHASE IS THE CAUSE OF THE FOLLOWING or that THE SECOND PHASE IS THE EFFECT OF THE FIRST. With others
terms, synonyms, THE INPUT (at the door) IS THE CAUSE OF THE OUTPUT (at the door) or, THE OUTPUT (from the door) IS THE EFFECT OF THE INPUT (at the door). This law is easily verified: NO ONE "ENTERS" A UNIVOUS DOOR WITHOUT "EXITING" and, conversely, NO ONE "EXITS" A UNIVOUS DOOR WITHOUT HAVING "ENTERED".

What conclusion should we draw from this analysis, which is useful to us in understanding the functions of χ (Jí) gates? Answer: THAT IN EVERY "NORMAL" GATE, AS (X) IN FIGURE 82, THE LAW OF PASSING CONSTITUTES OF "TWO" PHASES, ENTRANCE AND EXIT, WITH ABSOLUTELY NO "MIDDLE TERM". IN OTHER WORDS, THE "INPUT" IS CAUSALLY FOLLOWED BY THE "OUTPUT", WITHOUT THE POSSIBILITY OF DEFINING AN INTERMEDIATE STATE OR PHASE. More clearly: if the traveler of the figure 82, from the enclosure A, ENTERS to the door (x), immediately EXITS to the enclosure B, without possibility of remaining in an intermediate state BETWEEN the entrance and the exit; the condition imposed to the separating wall, of being BILATERAL, must allow us to intuit the impossibility that the traveler can remain between two sides lacking thickness; in reality, the law of passage is CONTINUOUS: A SINGLE CONTINUOUS PASSING FORMED BY TWO PHASES; when the traveler initiates the passage, from A, HE ENTERS the door(X), but, before concluding the passage, HE EXITS to the enclosure B; naturally, there is a moment, DURING the passage, in which the traveler is ENTERING through A and EXITING through B: in that case the fair criterion is: THE PART OF THE TRAVELER THAT IS IN A "ENTERS" AND THE PART OF THE TRAVELER THAT IS IN B "EXITS"; and as the door lacks thickness, NO PART OF THE TRAVELER IS OUT OF THE TWO SINGLE PHASES OF THE LAW OF PASSAGE.

Finally, let us agree that the passage function determines with force of natural law the passage through the door (X): when passing through it, one is always entering or leaving, being impossible to remain in an intermediate state; there is, BETWEEN the two walls, a place where the traveler could be without entering or leaving, because IT IS NOT POSSIBLE TO ALTER THE SEQUENCE ENTRY-EXIT OF THE LAW OF CAUSE AND EFFECT: WHO ENTERS THE DOOR MUST NECESSARILY EXIT THE DOOR.

We have concluded that the step function determines a continuous passage through the gate (X); IT IS NOT POSSIBLE TO STOP PASSING AT AN INTERMEDIATE PLACE OF THE PHASES: EITHER YOU ARE ENTERING OR YOU ARE LEAVING THE GATE (X).
DOOR. However, let us suppose that, with a procedure that is not relevant, we are able to modify the "normal" mode of being of the door X and create a place BETWEEN the phases of entry and exit: IN SUCH A PLACE THE TRAVELER WILL BE ABLE TO STAY WITHOUT ALTERING THE LAW OF PASSING, PLUS, AS LONG AS IT CONCERNS THE PASSING, IT WILL OBEY THE CAUSAL SEQUENCE ENTRANCE-EXIT. That is to say, that AFTER "ENTERING" THE DOOR, IT MAY REMAIN UNDEFINITELY WITHOUT "EXITTING" AND, EVEN, PERFORM OTHER ACTS; BUT, WHEN IT ATTEMPTS TO CONTINUE THE PASSING, IT MUST INEVITABLY COMPLETE THE SECOND
PHASE OF THE LAW AND "EXIT". Figure 83 will illustrate this monstrous alteration of the "normality" of the X-door.

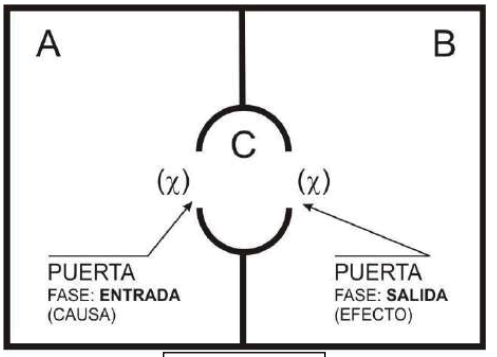

FIGURE 83

We see that now, in addition to enclosures A and B, there is a third enclosure C BETWEEN TWO DOORS (X): but, in reality, THESE ARE NOT "TWO DOORS" BUT THE TWO PHASES OF THE SAME DOOR (X) IN FIGURE 82, WHICH ARE SEPARATED HERE TO GIVE RISE TO SITE C "BETWEEN PHASES". From
Accordingly, the gate (X) in Figure 83 is characterized by two functions: the STEP FUNCTION and the INTERPASS FUNCTION. Such a gate is called an EXPANDED PASSING GATE or, simply, an "EXPANDED GATE".

In the expanded door of figure 83, the passage function enables the passage from enclosure A to enclosure B according to a law of cause and effect that governs the sequence ENTRANCE-EXIT: if a traveler takes advantage of the passage function, he must necessarily fulfill the sequence ENTRANCE-EXIT. But if the traveler decides to use the function interpass, then, after ENTERING the door (X) through A (figure 82), he may stop at the site interpass C (figure 83) and remain there without EXITting to enclosure B. However, as soon as it DECIDES TO RETURN, it must inevitably complete the sequence of the causal law and EXIT to room B.

It is clear that, to represent analogically the functions of an expanded gate, the two figures described, i.e., 82 and 83, are required. Thus, when the traveler is subject to the law of passage, the door (X) responds to figure 82: the separating wall is then bilateral and the door lacks thickness; the traveler once ENTERING from enclosure A must necessarily EXIT to enclosure B. On the other hand, when the traveler is governed by the between-passing function, the door (X) takes the form of figure 83: the separating wall presents then, an EXPANDED thickness "C" that does not alter the passage function but allows THE SUSPENSION OF THE PASSING, the situation BETWEEN PHASES, that is, the INTERPASSING; the traveler, once he ENTERS from enclosure A, can STAY unlimitedly in the site between passage C, but, if he decides to resume the passage, "he must inevitably complete the sequence of the causal law and EXIT towards enclosure B".

And now, let us draw the final conclusion of the whole analysis. IF THE TRAVELER HAS ENTERED AN EXPANDED DOOR GUIDED BY THE PASSAGE FUNCTION, AND IS LOCATED IN THE ENCLOSURE C: IN NO CASE CAN HE RETURN TO THE ENCLOSURE A WITHOUT COMPLETING THE SECOND PHASE; NO ONE CAN ALTER THE SEQUENCE OF THE LAW OF PASSAGE: WHOEVER "ENTERS", IN EFFECT, MUST "LEAVE"; NO MATTER HOW MUCH HE REMAINS AND HOW MUCH HE DOES THE

TRAVELER IN C: IF HE COMES FROM A, HE WILL NOT BE ABLE TO RETURN TO "A" WITHOUT LEAVING FOR B; STAYING IN C ONLY SUSPENDS THE LAW OF PASSAGE, BUT DOES NOT CANCEL IT: IF THE PASSAGE IS RESUMED, INEVITABLY, IT WILL BE NECESSARY TO LEAVE FOR B.

Let us note, on the other hand, that the "return", in terms of movement, requires a TURN by the traveler, a turning around from the original direction and moving in the opposite direction: IF THE TRAVELER'S "DIRECTION" IS FROM A TO B, ONLY A "TURN" OF A FLAT ANGLE WILL PLACE HIM IN A SITUATION TO MOVE IN THE DIRECTION OF A TO B.
OPPOSITE, I.E., FROM B TO A. Well, the conditioning relation that exists between the step function and the between-step function can be represented allegorically as THE IMPOSSIBILITY THAT THE TRAVELER SITUATED AT C WOULD HAVE TO "TURN" TOWARDS THE ENTRANCE PHASE AND RETURN BY THE REVERSE WAY: ANY MOVEMENT IN THIS DIRECTION IMPLIES RESUMING THE PASSAGE, RETURNING THE DOOR TO ITS NATURAL FUNCTION; BUT, SINCE IN ORDER TO REACH C IT IS NECESSARY TO HAVE "ENTERED", TO HAVE UNDERGONE THE ENTRY PHASE, IT IS CLEAR THAT THIS CAUSE KEEPS PENDING THE REALIZATION OF ITS EFFECT, WHICH CONSISTS IN THE EXIT TOWARDS ENCLOSURE B; THE TRAVELER CANNOT ESCAPE THIS LAW: AND THIS IS EQUIVALENT TO THE FACT THAT, HAVING "ENTERED" FROM A "LOOKING", OR IN "DIRECTION", TOWARDS B, HE COULD NOT "TURN" AT C IN ORDER TO
RETURN TO A. In truth, site C only exists for the between-passing function: in all cases the traveler "retakes the passage", site C ceases to exist for the passing function and the crossing is performed according to Figure 82.

After passing through an expanded door, and only in the case in which the passage function is biunivocal, the traveler coming from enclosure A will be able to return to it: HE WILL DO SO FROM ENCLOSURE C, AFTER "TURNING", THAT IS, RE-TURNING, TOWARDS DOOR (X, B). THE DOOR WILL PRESENT, THEN, AN INVERSE LAW OF PASSAGE: THE "ENTRANCE" WILL BE IN THE ENCLOSURE B AND THE "EXIT" IN THE ENCLOSURE A.

It will not escape the reader's perspicacity that the EXPANDED GATE we have defined is something more than a mere hypothesis: in fact, the concept of expanded gate perfectly comprises the χ (Jí) gates of the Cultural Register and justifies the Thirteenth, Fourteenth and Fifteenth steps of the faculty of anamnesia. First of all it must be established that the gates χ (Jí) of figure 81 are analogous to the gates (x) of figure 83, that is, they ARE NOT "GATES" BUT REPRESENTATIONS OF THE PHASES OF THE STEP FUNCTION, that is, TWO SEPARATE PHASES OF A SINGLE GATE.
The I.H.P.C. on entering the entrance chamber, with the Eighth step, finds itself in a situation analogous to the traveler of figure 82: the "entrance chamber" of the Cultural Register is analogous to "enclosure A" and the "first door χ (Jí)" is only the "entrance" phase of a REAL EXPANDED DOOR. This gate exerts on the I.H.P.C. two functions: a STEP FUNCTION and an INTERPASS FUNCTION. The STEP FUNCTION consists of two phases, an INPUT and an OUTPUT phase: if the I.H.P.C. is directed towards the χ (Jí) gate with the intention of PASSING, the Tenth step can lead it directly to the return chamber, through the OUTPUT phase, that is, through the "second χ (Jí) gate". But if the I.H.P.C. fulfills the Eleventh step and is located in the transitory nucleus, or interpassage chamber, it will be located in an area analogous to the enclosure C of figure 83: the interpassage function of the expanded door then governs, which allows it to remain in an intermediate place, BETWEEN the entrance and the exit. In the interpassage chamber, the I.H.P.C. can perform all kinds of acts, from the contemplation of the transituated

axiological objects to its own transituation in another space of signification: what it will certainly not be able to do is to return to the entrance chamber through the door χ (Jí):

to achieve this, in fact, the I.H.P.C. must "TURN", change the direction with which it ENTERED the interpassage chamber, and turn towards the door χ (Jí) "entrance phase", something that as we know is impossible to do in an expanded door: any attempt in that sense is equivalent to "retaking the passage", that is to say, it puts the I.H.P.C. under the action of the law of passage and forces it to EXIT through the "second door χ (Jí)" or "exit phase". The step function manifests itself as a law of cause and effect, determining the sequence IN-OUT, i.e. IN to the χ (Jí) gate from the input chamber and OUT from the χ (Jí) gate to the return chamber: while the I.H.P.C. uses the interpassage function, and remains in the interpassage chamber, this law is suspended; but as soon as the I.H.P.C. "resumes the passage", the passage law acts AS IF THE INTERPASSAGE CHAMBER DID NOT EXIST and forces it to EXIT towards the return chamber, that is to say, to fulfill the causal sequence.

It is understood, now, that the Thirteenth step, "OPEN the second door χ (Jí)," the Fourteenth, "EXIT the return chamber," and the Fifteenth, "RETURN to one's own habitual context through the entrance chamber," obey inevitable determinations of the expanded door. Thus, if the I.H.P.C. is in the interpassage chamber, the Thirteenth step, to open the second door χ (Jí) implies to RETURN THE PASSAGE, to allow the causal law of the passage function to act; the Fourteenth, to EXIT to the return chamber, means to fulfill the second phase of the passage function and to access a site analogous to enclosure B in Figure 83; and the Fifteenth step, RETURN to the entrance chamber, shows that the real expanded door is BIUNIVOUS and that in the return chamber it is possible, at last, to TURN and face the door χ (Jí) with opposite direction: a reverse step law will then provide that the second gate χ (Jí) acts as an input phase, from the return chamber, and that the first gate χ (Jí) behaves as an output phase, towards the input chamber.

We already know that if the I.H.P.C. is situated in the interpassage chamber it is impossible for him to TURN toward the entrance phase of the door χ (Jí): any movement in this sense means "to take back the step", to yield to the determination of the law of passage that obliges to carry out the exit phase. However, it could happen that an inexperienced Initiate would try to perform the forbidden TURNING, what would he experience in that case? Answer: Perhaps it is possible to intuit why it is not possible to TURN if one thinks of the POLIDIMENSIONALITY OF THE CONICAL SPACE OF THE TRANSITUATIVE CORE and one
remember that every movement of the I.H.P.C. is equivalent to a CHANGE OF PERSPECTIVE and, therefore, to an effective TRANSITUATION: IN THE TRANSITUATIVE CORE, EVERY PUNCTUAL MOVEMENT OF THE I.H.P.C. APPROXIMATES IT TO A DIFFERENT SPACE DIMENSION; THEREFORE, EVERY "TURN" OF THE I.H.P.P.C. CONSISTS IN REALITY IN THE EFFECTIVE TRANSIT THROUGH A SUCCESSION OF SPACES OF MEANING WHICH, IN NO WAY LEAD "BACK" TO THE ENTRANCE PHASE OF THE DOOR χ (Jí), BUT TO OTHER APPROXIMATE SPACES OF MEANING.

And, with respect to the last step of the faculty of anamnesia, the Sixteenth, which describes an alternative EXIT FROM the return chamber TOWARDS the outside world, we can only assure, without offering other explanations, that the I.H.P.C. WILL NOT FIND THERE, AS WOULD BE EXPECTED FROM A PUERILE REASONING, THE HABITUAL CONTEXT OF THE REFERENT CULTURAL OBJECT. On the contrary, the
exit through the tapasigno (E) (see figure 81), leads to an INVERSE WORLD, that is, to an AXIOLOGICAL CONTEXT OF VALUES EXACTLY INVERSE TO THOSE OF THE HABITUAL CONTEXT OF I.H.P.C.: the impression received will be, allegorically speaking, that of having entered an AXIOLOGICAL MIRROR. Explain the reasons

We have only to suggest, in order to stimulate the intuition of the lost viryas, a possible motive: THE ORGANIC REGRESSION OF THE MICROCOSM TO A CERTAIN LIMIT AND ITS FIXATION BY STOPPING THE PROCESS.
EVOLUTIONARY. In the reverse world, and this is a great secret, lies THE ONLY TRUE SOURCE OF YOUTH.

F8 - Solution to Xano's Enigma.

The Enigma of Xano or Janus is the ultimate form of a very ancient Hyperborean Mystery. It was revealed by the Loyal Siddhas to the medieval Order Einherjar, founded by John Dee, and transcribed by its Initiates in Latin language. In that form it has reached the Order of Tyrodal Knights of the Argentine Republic, in our days, being translated into Spanish in the version offered below; the whole article "F" can be considered as a solution to the Enigma of Xano, since its mystery refers, as it is evident, to the faculty of anamnesia of the Hyperborean Initiates:

The Enigma of Janus (or Xano)

1 - There is a door that is in things and that to another door soon transports.

2 - Between the two doors is oblivion, woe to him who has lost his way!

3 - Both gates are called Ji (χ) first observe before opening!

4 - Whoever observes the first Ji (χ) not only sees, but is already there!

5 - Whoever observes the second Ji (χ) can leave if he/she wishes!

6 - But if you leave, you will no longer be the same as you were when you came in!

7 - All upside down, like a mirror, it's that world where you are old!

8 - But if you want to be young, you can go back the other way!

SIXTH VOLUME: THE LAGRGAL ORDER OF AGARTHA, CUSTODIAN OF THE CRYSTAL BOOKS

A - The crystal books of the Library of Agartha

In Agartha, the terrestrial headquarters of the Loyal Siddhas, there is a Library stocked with millions of CRYSTAL BOOKS, so called because they are built on the basis of some precious gem or crystal. These books are the product of a millenary labor carried out by the Loyal Siddhas and by some Hyperborean Initiates known as "Guardians of the Lithic Wisdom". The reason for the foundation of the Library has been from the beginning the need to preserve, at a level of comprehension accessible to the Hyperborean Initiates, the truth about the Origin of the Spirit and everything that happens to it during its transit through the spaces of macrocosmic significance akin, or approximate, to the terrestrial space. There are, then, books that contain the Record of the White Betrayal, the genetic key to the spiritual enchainment, the cultural history of the viryas of all times, the secret ways of liberation, etc.; that is why, since ancient times, the Library of Agartha is known as LIBRARY OF HYPERBorean STRATEGY and the sum of the knowledge deposited therein as HYPERBORNE WISDOM.

THE CRYSTAL BOOKS ARE "ARTIFICIAL REAL SYSTEMS", THAT IS, REAL SYSTEMS BUILT BY MEANS OF HYPERBOREAN WISDOM TECHNIQUES THAT ARE THE DOMAIN OF THE LOYAL SIDDHAS.

Necessarily, it will be necessary to clarify the difference between the ARTIFICIAL REAL SYSTEMS or CRYSTAL BOOKS and the usual real systems of the superstructures. Answer: while in the usual real systems the content of the cultural registers is increased instant after instant with new axiological objects, IN THE ARTIFICIAL REAL SYSTEM THE CONTENT OF THE CULTURAL REGISTER IS CONSERVED FIXED ONCE AND FOR ALL: FROM THE MOMENT OF THEIR CONSTITUTION, WHEN THE LOYAL SIDDHAS RECORD THEIR CONTENT, THE CULTURAL RECORDS OF THE ARTIFICIAL REAL SYSTEMS ALWAYS REMAIN IMMUTABLE AS TRUE.

"CRYSTAL BOOKS". How can such immutability occur, how can it be that the "moments of absolute value" of the O.C.E. and O.C.R. are not constantly added to the chronocultural series? Answer: BECAUSE OF THE WAY THE ARTIFICIAL REAL SYSTEM IS CONSTRUCTED: The O.C.E. and O.C.R. are noological runes, that is to say, they are noological runes. ARE NOOLOGICAL RUNES, THAT IS TO SAY, UNCREATED SYMBOLS, WITHOUT ANY CORRESPONDENCE WITH THE ARCHETYPAL FORMS CREATED BY THE ONE; THESE RUNES, TAKEN AS "CULTURAL OBJECTS", REMAIN UNALTERABLE BEFORE THE PASSAGE OF TRANSCENDENT TIME, THAT IS TO SAY, THE TIME-CONSCIOUS ASPECT OF THE DEMIURGE CANNOT APPREHEND THEM AND DRAG THEM IN ITS CURRENT BECAUSE THEY ARE NOT COMPRISED WITH ANY ARCHETYPAL FORM; THE ARTIFICIAL REAL SYSTEM IS CONSTITUTED BY USING THESE RUNES "AS IF THEY WERE CULTURAL OBJECTS", THAT IS TO SAY, BY AFFIRMING BETWEEN THEM A "CONNECTION OF MEANING"; FOR THIS PURPOSE THE LOYAL SIDDHA ENGRAVES THE RUNES

ON TWO FACING FACES OF A CRYSTAL "AXIOLOGICALLY VIRGIN" AND THEN USING HIS POWERFUL LCIFERIC GRACE WILL, AFFIRMS A CONNECTION OF MEANING BETWEEN THEM: THUS, AN ARTIFICIAL CULTURAL RECORD IS FORMED INSIDE THE CRYSTAL, BETWEEN THE O.C.E. AND O.C.R. RUNES. and O.C.R. THEN THE SIDDHA LEAL PROCEEDS TO RECORD THE CHRONOCULTURAL SERIES THAT IT WANTS TO PRESERVE BY PLASMING WITH ITS WILL THE APPROPRIATE CONTENT: IN OTHER WORDS, THE SIDDHA LEAL CONFORMS THE FORMATIVE POWER OF THE GRAVIS ATOMS WITH ARTIFICIAL AXIOLOGICAL SUPEROBJECTS. THE CHRONOCULTURAL SERIES, THUS CONSTITUTED, WILL REMAIN SINCE THEN AS THE CHARACTERISTIC CONTENT OF THE CRYSTAL BOOK.

WHO MAINTAINS THE VITALITY OF THE CULTURAL RECORD OF A CRYSTAL BOOK? IT CERTAINLY CANNOT BE AN ASTRAL ARCHETYPE BECAUSE, IN THAT CASE, THE LOVE ASPECT OF THE DEMIURGE COULD NOT ONLY UNDERSTAND WHAT IS RECORDED AT ALL TIMES, SUBJECTING THE LIBRARY TO INFAMOUS ESPIONAGE, BUT COULD EVEN ERASE ITS CONTENTS. WHO, THEN? ANSWER: A CLASS OF MINERAL SOULS, OR "STONE ELEMENTALS", CALLED "OLEG"; JUST THAT IS THE MAIN REASON FOR THE USE OF PRECIOUS CRYSTALS AS PHYSICAL SUPPORT OF THE RUNES: THE OLEG OF THE CRYSTAL ARE COMPELLED TO VITALIZE THE CULTURAL RECORD; THE NECESSARY ENERGY THEY OBTAIN FROM CERTAIN RADIATIONS THAT PENETRATE FROM OUTSIDE THE CRYSTAL AND THAT THEY TRANSDUCE AND APPLY ON THE GRAVIS ATOMS. THE CRYSTAL BOOK, THUS VITALIZED, CAN BE RUNICALLY ISOLATED FROM THE LOVE ASPECT IN SUCH A WAY THAT THE OLEGS "LIVE IMPRISONED" WITHIN THE CRYSTAL, DETACHED FROM THE ARCHETYPAL EVOLUTIONARY PROCESSES. AS FOR THE "OLEGS", WE WILL NOT DEAL WITH THEM HERE, FOR THEY ARE PART OF A MYSTERY WHOSE EXPLANATION IS FAR BEYOND THE SCOPE OF THE "FOUNDATIONS OF HYPERBOREAN WISDOM"; THAT OF THE OLEGS, IN FACT, IS A SPECIAL CASE OF SPIRITUAL ENCHAINMENT: IN THEM SPIRITS ARRIVED IN THE UNIVERSE BILLIONS OF YEARS BEFORE THE HYPERBOREAN SPIRITS; NOBODY KNOWS WHERE THEY CAME FROM SINCE THEY WERE COMPLETELY UNKNOWN TO THE SPIRITS COMING FROM HYPERBOREA; AND NEITHER WERE THEY "REVERSED" LIKE THE LATTER IN THEIR FALL BUT, BY MEANS OF A PROCEDURE THAT SUGGESTS FRIGHTFUL ALTERATIONS OF TIME AND SPACE, THEY WERE "PULVERIZED", DIVIDED INTO COUNTLESS PARTICLES THAT, H O W E V E R , ARE ALSO UNITED IN THE INFINITE; THAT IS WHY, IN THE "GROUP SOUL" OF THE OLEGS, THERE ARE CHAINED MILLIONS OF SPIRITUAL PARTICLES THAT, IN THEIR ETERNAL SEARCH FOR ORIENTATION, ALSO DRIVE THE EVOLUTIONARY PROCESS OF THE "MINERAL ELEMENTALS".

FINALLY, LET US ADD THAT, IN THE CRYSTAL BOOKS, ONLY THE "ENTRANCE CHAMBER" OF THE CULTURAL REGISTER IS USED. IN IT, THE HYPERBOREAN INITIATE PLACES THE AXIOLOGICAL SUPER-OBJECT THAT HE NEEDS TO CONSULT, TAKING IMMEDIATE KNOWLEDGE OF HIS HYPERBOREAN WISDOM.

B - Mission of the Tyrodal Knights.

Every Hyperborean Initiate, who has developed his capacity of anamnesia, has the right to consult the Library of Agartha. However, it is the Custodians of the Crystal Books who decide who can and who cannot have access to them: and their judgment, often incomprehensible to the one who must accept it, is final and unappealable. But it is clear that the Custodians, who are Loyal Siddhas, only respect the VALUE of the initiate, his luciferic gracious will, and the degree of mastery he has reached over the soul subject of his microcosm: They could not allow the entrance into the Library, nor the I.H.P.C. comprehension of the Sacred Books, to initiates capable of channeling the Demiurge through their soul-subject; if such a thing were to happen, the books could be modified in their content or, perhaps, destroyed. The only possibility, then, that remains for an Initiate to get the Custodians to clear the way to the Crystal Books is to present himself before them with an exhibition of ABSOLUTE VALUE, being willing, as befits a Warrior of the Return to the Origin, TO Surrender ALL MATERIAL, TO Surrender the MICROCOSM IF NECESSARY, AND TO CONSERVE ONLY THE GRACIOUS WILL OF THE SPIRIT. With less of this

In the case of the Gate of the Library of Agartha, the Initiates will never find the Gate of the Library of Agartha because an INFINITE FENCE will prevent them from doing so, that is, a fence that cannot be surrounded: the Gate of the Library is, in reality, a fenestra infernalis where the Rune LAGRGAL is engraved, upon which the Custodians project the infinite pole (see figure 33 and explanatory text).

The Custodians of the Crystal Books form an Order of Wise Warriors, known since ancient times as the Lagrgal Order, and it is stated in the Hyperborean Wisdom that only they, among all the Siddhas of Agartha, have fully understood the Mystery of the Gral of Lucifer. The Loyal Siddhas of the Lagrgal Order are the founders of the Order of Tyrodal Knights: THEY AUTHORIZED A GROUP OF PRE-EXISTING INITIATES IN THE ARGENTINE REPUBLIC, HYPERBOREAN PONTIFFS, TO CONSULT THE "TIRODAL CRYSTAL BOOK", TO USE ITS SACRED NAME AS THE REPRESENTATIVE RUNE OF THEIR ORDER, AND TO TEACH ITS CONTENTS TO THE LOST VIRYAS. TOGETHER, THEY PROPOSED A MISSION TO THE ORDER, WHICH IS STATED IN THE "LETTER TO THE CHOSEN ONES": TO LOCATE THE CHOSEN ONES AND PREPARE THEM IN THE KNOWLEDGE OF HYPERBOREAN WISDOM TO FACE WITH HONOR THE NEXT END OF HISTORY.

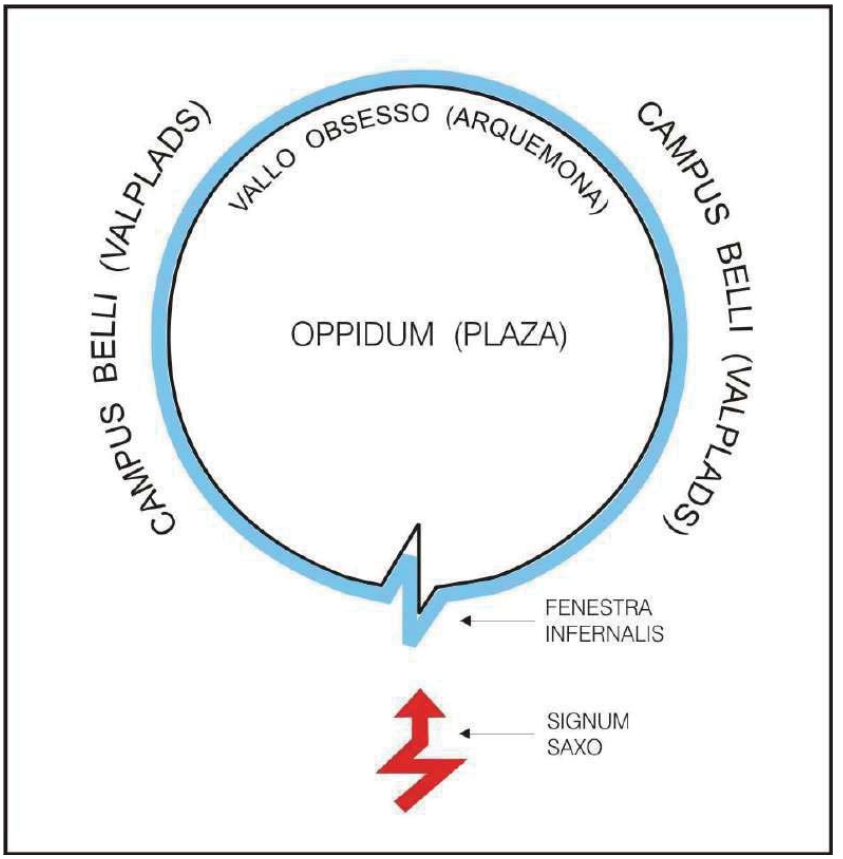

FIGURE 83

In short, the Custodians of the Library of Agartha have exceptionally allowed the Hyperborean Pontiffs of the Order of Tyrodal Knights to maintain a permanent connection with the Sacred Tyrodal Crystal Book: hence their extraordinary mastery of Hyperborean Wisdom.

C - The Sacred Tyrodal Crystal Book.

The Sacred Tyrodal Crystal Book is only one of the millions of books in the Library of Agartha; however, all that has been exposed here, in the Foundations of the Hyperborean Wisdom, First and Second Parts, comes from there:

A formidable source of knowledge is, evidently, the Tirodal Book! AND IT IS SO BECAUSE ITS AUTHOR, THE SIDDHA WOTAN, INTENDED TO DEPOSIT IN THE BOOK THE KEY TO THE GNOSTIC LIBERATION OF THE CAPTIVE SPIRIT: THIS WAY

IT IMPLIES AT THE SAME TIME THE MOST INTREPID ACTION OF WAR AND THE HIGHEST DEGREE OF WISDOM. BUT IT IS NOT A QUESTION OF AN IMPOSSIBLE REQUEST, BUT OF REPEATING THE FEAT THAT WOTAN HIMSELF PERFORMED WHEN HE DISCOVERED THE SECRET OF LIFE AND DEATH AND THE KEY TO THE ENCHAINMENT OF THE ETERNAL SPIRIT TO MATTER. FOR THIS, WOTAN, WHO IS A LOYAL SIDDHA, THAT IS, A TRUE "IMMORTAL" ON THE PHYSICAL PLANE, HAD TO DIE AS A PASU, CHAINED TO THE TREE OF THE WORLD, TO THE SKELETON OF THE DRAGON, and RESURRECT AS SIDDHA, AS ETERNAL SPIRIT, AFTER TAKING POSSESSION OF THE SECRET OF THE SPIRITUAL ENCHAINTMENT, THAT IS: OF THE KALACHAKRA KEY.

Wotan, who is the Guide of the surviving white peoples of Atlantis, "wrote" the Tyrodal Crystal Book so that it could be consulted at all times by the Aryan Initiates and so that they could know the way of strategic opposition, that is, the way of spiritual liberation most appropriate to the Kshatriya or Hyperborean Warrior type. As a product of his marvelous feat Wotan RE-DISCOVERED the runes to reveal them to the Aryans and that is why the Tyrodal Crystal Book is also a language: the "Tyrodal language", based on thirteen plus three runes, that is, thirteen archetypal runes plus three Noological Runes. Ace Wotan, who as Loyal Siddha has another, much older name, became known to the Aryans with the Sacred Tyrodal Rune, which means his name and which, in Germanic barbarian languages, is also pronounced GOTT WOTAN, TIR-ODAL or TIR ODIN, that is, GOD WOTAN. But the Sacred Tyrodal Rune, which is the name of Wotan, and is the Tyrodal language, and is engraved on the title page of the Tyrodal Crystal Book as O.C.E. of the artificial real system, IS ALSO MUCH MORE THAN THIS; IN FACT, THE SACRED THYRODAL RUNE HAS TWO MEANINGS OF THE HIGHEST STRATEGIC IMPORTANCE: IT IS PART OF THE "SYMBOL OF THE ORIGIN", WHICH ONLY WOTAN SEEN COMPLETE AMONG THE ARIOS, AND IT CONSTITUTES THE "CENTER OF THE INNER LABYRINTH", THAT IS TO SAY, THE CENTER FROM WHERE THE LOST SELF CAN BE ORIENTED TOWARDS THE TAU POINT AND TOWARDS THE SELBST. THESE TWO MEANINGS ARE THE FOUNDATION OF THE FIRST HYPERBorean INITIATION, OR "THYRODAL KNIGHT", and THE IMMORTALITY OF THE SELF THAT IS OBTAINED THEREIN DEPENDS ON ITS ACTIVE UNDERSTANDING.

In Figure 84 is represented, analogically, "the cover" of the Sacred Tyrodal Crystal Book. As explained in A, this book is a real artificial system constituted by Wotan to record the details of his feat and the knowledge gained as a result, i.e., the secret of the Kalachakra key. By means of the Kalachakra key, the Traitor Siddhas of Chang Shambala have for millions of y e a r s maintained the spiritual enchainment, the consequence of which is the hybrid race of viryas: this terrible secret, for which the Traitor Siddhas do not hesitate to destroy whoever possesses it or attempts to divulge it, is "written" by Wotan in his Tyrodal Book. The Great Ace wanted ONLY the Aryan Initiates to know it and that is why he used as an emerging cultural object (E.C.O.) of the royal system the Sacred Rune Tyrodal: NO ONE WHO IS NOT A

THE ARYAN INITIATE, WHO HAS PREVIOUSLY RESIGNED HIS SELF TO THE SACRED RUNE, I.E., WHO HAS HIS SELF IN THE "CENTER OF THE INNER LABYRINTH", WILL BE ABLE TO RE-KNOW ITS NOOLOGICAL MEANING; FOR THE NON-INITIATE THE RUNE WILL LACK NOOLOGICAL MEANING BECAUSE IT WILL HAVE NO "RUNIC CONTEXT" TO GRANT IT. AND WITHOUT UNDERSTANDING ITS NOOLOGICAL MEANING, WITHOUT PRONOUNCING THE WORD TIRODAL, THE CRYSTAL BOOK WILL NOT OPEN OR SHOW ITS SIGN.

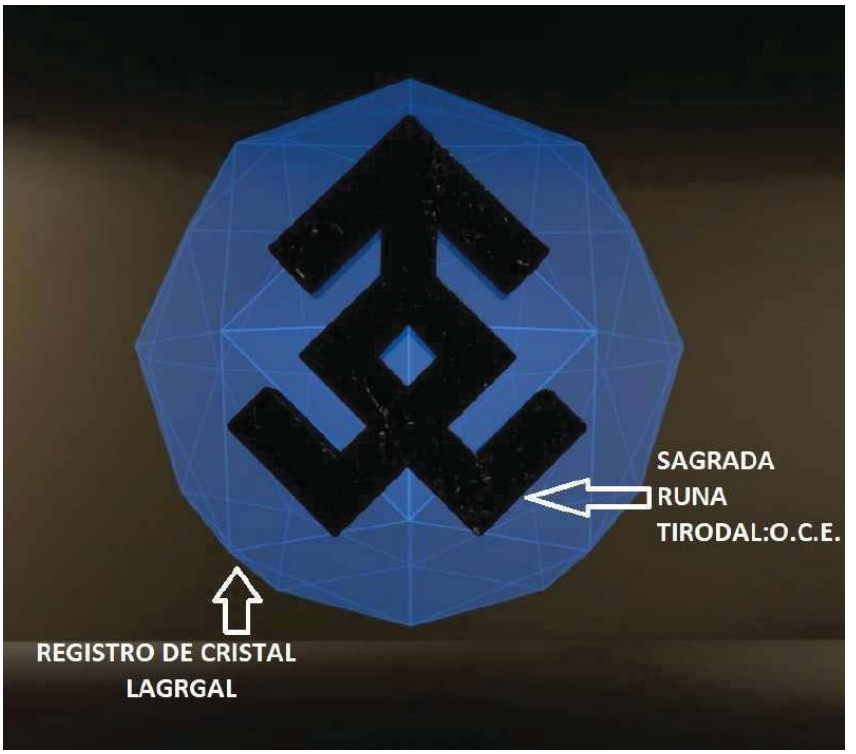

FIGURE 84

This is not the case of the Hyperborean Initiates of the Tyrodal Order. The Tyrodal Knights, whose praxis consists in developing their faculty of anamnesia, possess the key to enter the entrance chamber of the Crystal Book: there, the I.H.P.C. can explore the axiological super-objects containing the history of Wotan and learn the way of strategic opposition. By means of such an exploration an axiological super-object has been selected referring to the crucifixion of Wotan and his conquest of the Kalachakra key, and which we have translated into Spanish using the description of

mythical images. Such a super-object presents an inscription on its cover, undoubtedly placed by Wotan himself, which reads: "THE RESIGNATION OF WOTAN". In a future article we will narrate this story, because first it is necessary to offer a brief introduction.

D - The crucifixion of Wotan.

How the Great Ace came to lie hanging from the Tree is, in truth, a long and ancient story that is recorded in another part of the Sacred Book. There it is told that Wotan, knowing of the terrestrial descent of the Lord of Venus, wanted to accompany him in his enterprise. Those were the Days of Atlantis and the Great Venusian was coming to end the tyranny that the Traitor Siddhas had implanted over the Hyperborean lineages: the Traitor Siddhas operated in the light of day as "Lords of the Tenebrous Face" and their government was known as the "Synarchy of Horror". In those days the blood of the viryas was incessantly degraded by mixing with the inferior races, and the memory of Origin was hopelessly lost, while those same races of pasu reached a degree of consciousness hitherto unknown. The government was held by an infamous and bastard race of blacksmiths who, supported and guarded by the Traitor Siddhas, formed an aristocracy of Kings and Lords before whom the Hyperborean lineages had to humble themselves. The "smiths" boasted of constituting the "Chosen Race of God", but in reality they were a collective unfolding of the Demiurge, a kind of human swarm behind which animated a group soul of planetary complexion, that is to say, a Kumara. We will return to this mystery when we study Strategy 'O' of the Loyal Siddhas.

In short, the viryas had lost the capacity to perceive the Gral, which many millions of years ago had been deposited on Earth as a concession from Christ Lucifer to the Loyal Siddhas, to be used by them in their 'O' Strategy. Since then the Gral divinizes the Hyperborean lineages and prevents the Demons from denying the Origin of the Spirit. But, in the days when the Gallant Lord returned to Earth to manifest himself to the viryas, the confusion was so deep and widespread that no one remembered the Origin anymore. It was then that Wotan joined Christ Lucifer and received the mission that led him to crucify himself on the World Tree for nine nights. While Wotan was fulfilling his extraordinary sacrifice, "the sinking of Atlantis" took place, an event that marked the end of the Synarchy of Horror and meant the beginning of History for the Hyperborean lineages. Naturally, the History that began, strategically determined by the action of Wotan, is only A NEW VERSION of the Old History, another representation of the Ancient Drama, repeated countless times by effect of that recurrence of the Memory in the pure blood of the peoples that is called: Eternal Return.

But what was the war mission that Christ-Lucifer entrusted and that motivated his decision to lie chained to the Yggdrasil Tree? Answer: to endow the white viryas, the Aryans, with an arsenal of symbolic weapons with which they could

to resign the designs and become independent of the determinations of the Demiurge. These signs, which would later be known as RUNES, would allow the white man to resign himself to his environment and live according to his own law, to be the legislator and judge of his actions, guided only by Honor, the only morality of the hyperborean virya. Of course, such an attitude has always been considered BARBARA by "civilized" peoples, that is, by involuted peoples governed by the Law of the Demiurge, or of other Gods who represent him, incapable of coexisting without a law standardized in codes and sanctioned with rewards and punishments.

It was to fulfill such a mission that Wotan chained himself to the World Tree. He did so because he needed to understand the reason for the chaining, his and all chaining, before he could think of a way to free himself from it and to teach that way. No sooner had the Great Ace been chained, when he felt his one eye begin to grow dim from the effect of Maya. And, before he could even think of repenting his risky action, he experienced in himself the design of the Demiurge. In effect, the designating Aspect of the Demiurge, his Logos, acts unconsciously at this stage of the Kaly Yuga, FOR CREATION IS ALREADY IN PROGRESS, AND THE
ENTELECHIAL DEPLOYMENT OF THE ARCHETYPES. Therefore, if incomprehensibly an undesignated entity "appeared", that is to say, an "uncreated" entity, such as Wotan "appeared", then automatically the Logos would designate him, assigning him a destiny within the Plan. And, as an effect of that designation which now signified his chains, as a consequence of that fatal impulse given to his crucifixion, Wotan understood at once what is the life and death of the pasu, of the animal-man, and THE SYMBOL OF HIS EVOLUTIONARY DESTINY. He understood that a single symbol represents the evolution of every Archetype, including the Manu Archetype and its evolutionary replica: the pasu, and that this symbol could be expressed outside, to be communicated to the viryas, with the SPIRAL SIGN.

That was, then, the sign of enchainment. Then Wotan said to himself: -this EVIL SIGN IS THE "SIGN OF PAIN". And with that name, until today, the Hyperborean Wisdom calls the SPIRAL SIGN, which, as it could not be otherwise, is sacred for Druids and Jews.

Knowing the Secret of the Demiurge, Wotan hung on the Tree of Spell, trying to penetrate with his only eye the Terrible Secret of Maya and to find somewhere the key that would allow him to free his chains, that is to say, the uncreated sign with which to resign the Sign of Pain. Of course, in this way, Wotan was looking in the wrong direction, for the outside world could offer him nothing that was not designated by the Demiurge. The chained Wotan himself was momentarily a victim of the Deception, of the fatal and inflexible Law of Deception that governs every virya: NO ONE WHO IS INCARNATED IS BORN KNOWING THE TRUTH, NO ONE IS BORN ENLIGHTENED, NEITHER WOTAN NOR THE FÜHRER NOR ANY OTHER VIRYA; ON THE CONTRARY, EVERY VIRYA, WOTAN, THE FÜHRER OR ANY OTHER VIRYA, AT SOME POINT IN HIS LIFE HAS BEEN DECEIVED BY THE DEMIURGE; AND THIS LAW IS INEVITABLE BECAUSE GNOSIS DOES NOT COME FROM A MERE HEREDITY OR FROM A SPONTANEOUS ENLIGHTENMENT, BUT IS THE PRODUCT OF THE WILL OF
AWAKENING AND BEING WHAT ONE IS; that is to say: gnosis comes from the struggle between the eternal Spirit, manifested in the virya as the lost Self, and the soul, the soul, that

extension of the Demiurge. While hanging from the Yggdrasil, Wotan was a victim of the Deception and therefore looked outward, without listening to the Voice of the blood, reliving the perpetual drama of the lost viryas. However, the Great Ace was able to awaken and fulfill his mission, becoming since then the Racial Guide of all Aryans. To find out how he did it, let us consult the Sacred Tyrodal Crystal Book, which he himself wrote after accomplishing his feat, in the axiological super-object entitled "The Resignation of Wotan".

E - The Resignation of Wotan.

For nine nights the As Wotan was chained to the Tree Iggdrasil, which is "beyond the Boreas", that is, beyond Hyperborea. In truth, the Tree of Fright is Cron, the Ivy of the World, whose history is recorded in another axiological super-object and which only the bravest Initiates are capable of contemplating without trembling with terror.

Wotan was fastened to the Tree with his arms crossed, immobilized and bleeding from a wound in his side inflicted on him by the cowardly Loki, the one who would later be worshipped as "God Lug" by the traitorous people of the Celts. At that time, neither Baldur, nor Hodur, nor Widar, nor Heimdal, nor the Burgundian Siegfried had yet been born; therefore, there were no relatives, no heroes, no Kameraden Aces willing to risk a fight to free Wotan. In the walled terrestrial Hyperborea, which is the Valhalla of Agartha, the Aces, the Berserkr Siddhas, observed from the Ir column the torment of Wotan, but did not come to his aid; the Lords of Venus, the Loyal Siddhas, only sang the song of immortality, the melody that awakens the nostalgia of Thule and the A-mort, the icy fire that cools the heart and defeats death. Outside Wotan only mother Frigga loved him enough to try to save him, but her keys did not match those locks that chained him to the Tree of Death. That is why Frigga spun her spinning wheel in the company of the Norns while she loved him in silence, wishing to give birth to blond and strong children to populate the world of Mitgard.

Time passed and Wotan agonized hopelessly, lamenting the DESIGN of the Lord of Darkness who had condemned him to suffer and die. In that trance, tired of suffering, Wotan closed his eye, his only eye that looked at the misery of Mitgard, and, oh miracle, within it he discovered a resplendent image dancing: it was Freya, the Joy of the Spirit, who until then had been inside Wotan without his knowledge. When contemplating her absolute beauty, the Great Ace longed for the happy days of Asgard, when Hyperborea did not yet have the Invulnerable Wall, with the Impassable Fence built by the Loyal Siddhas: then the women magicians, who were not outside like mother Frigga but inside like the virgin Freya, guarded the Garden of Apples and revealed the Mystery of Time to the warriors coming from other worlds.

Thus it was that Wotan, seared by an unquenchable thirst for A-mort, wished as never before to descend from the Iggdrasil Tree to wield the axe and fight the Lord of Darkness and his hordes of elementalwessen. But his desire was not enough, his will was not enough to open the locks of the Deception. Besides, his eye no longer looked towards the Asch world, but was bewitched by Freya's dance. However, all was not lost for the Great Ace: his A-mort for Freya saved him; his A-mort reciprocated by the one who was Pure Grace.

It was She who decided to save Wotan, FIGHTING FOR HIM OUTSIDE, sacrificing her divine virginity for A-mort. Thus, when Wotan opened his fainting eye and looked around the Tree of Fright, she went out through his eye and danced away through the World of Deception, in search of the key that would set her Beloved free. And it came to pass that Wotan, seeing her outside, found her no longer beautiful and joyful, but black and terrifying. And he groaned, shuddering with horror: Kaly! Oh Kaly! The Hyperborean Initiates, the awakened viryas, know what is meant when it is said that Wotan was not immobile while hanging from the Iggdrasil Tree: his chains forced him to move perpetually, TO TURN IN SPIRAL, and that is why none of Frigga's keys could free him. Perhaps Freya would have better luck and find the real key; but where to look for it? Perhaps the Siddhas of Venus, in Valhalla, would take pity on the brave Ace and reveal the way to loosen his chains. So far came Freya-Kaly, like a thunderbolt from A-mort; and not only did she break through the Invulnerable Wall, but, encouraged by a chorus of Valkyries, she went to Ancient Burr, the wise builder of the Impassable Fence, and asked his advice to free Wotan from the Iggdrasil Tree, and Gott Burr, the primordial Strategist of Hyperborea, assured her that the Great Ace could be freed by himself, if someone would A-mase him enough to get him the KALACHAKRA KEY. - Oh, who has the Kalachakra key, capable of freeing me A-mado from his circular crucifixion in the Iggdrasil Tree? Thus cried Freya-Kaly before the Loyal Siddhas: she pleaded with those for whom, from time immemorial, her honor is called loyalty, and the Loyal Siddhas answered, pointing out to her the way down to NIFLHEIM, the deepest infernal region of Hel: there he was to seek and find the abode of the Traitor Siddhas, the Dejung city of Deceit and Terror, where the two-faced giant Jan has kept the Kalachakra key since the days when the bloods of the Earth were mixed and the viryas no longer knew how to find the way to Valhalla.

Indeed, the Loyal Siddhas made to Freya-Kaly a startling revelation: that which Wotan sought, the way to nullify the Sign of Sorrow and loosen his bonds to the Iggdrasil Tree, was by no means an original objective; indeed, millions of years ago the Traitor Siddhas did the very thing that Wotan now sought: they resigned the Sign of Sorrow and forever altered human destiny; only their purpose was the opposite of Wotan's, for they sought to enchain the Spirit while he sought to release such enchainment.

-Listen well, O Freya! -added the Immortal Sages of Valhalla, "lest you make a strategic mistake. When you approach Clavero Jan, you will not be able to do so.

neither from the past nor from the future, for their two faces, like Urd and Skuld, look towards Time: you can only take the Kalachakra key IN THE PRESENT, for at that instant Giant Jan is blind. But the present is an almost insignificant instant for the lost viryas: can you, O A-mada of Wotan, snatch the precious key from the two-faced Clavero before he notices it and strikes you down with his scepter?

-I'LL STOP THE PRESENT LAUGHING WITH JOY," said Freya-Kaly, and WHILE I LAUGH, and THE PRESENT STOPS, I'LL TAKE THE KEY THAT WILL GIVE FREEDOM TO MY A-MATE.

- You really know Time and the way to conquer fear! -the Loyal Siddhas approved in chorus, showing signs of great jubilation, while joking: "You'll put the norna Verlandi to sleep, ha, ha!

But then they continued advising the brave Goddess: "Listen to these instructions, O Joy of the Spirit: once you have the kalachakra key in your possession, you must proceed with firmness and precision to divide it into two parts, using the double axe that we will give you here.

Then the God Thor presented Freya with an impressive LABRIS carved in emerald, of dimensions suitable for the Goddess' fist, but no less fearsome and effective.

-The Kalachakra key," the Loyal Siddhas continued to explain, "is an ingenious system that allowed the Traitor Siddhas to balance and neutralize the designs of the Demiurge. Therefore, it consists of two Complex Signs, united by an iron rod that must be broken: one is the Sign of Pain, which is made up of forty-nine plus one signs in relief, distributed around a three-dimensional spiral of decreasing diameter, that is, of a helical spiral; this spiral is the combination of the key, the key that opens the lock of the spiritual enchainment, since each of the forty-nine plus one signs represent the primordial Words of the Demiurge, the Voices by which all finite entities were created: every design is made up of combinations of such signs. The Kalachakra key is thus the master key of Creation! But, attached to this spiral bit by an iron rod, is the octagonal handle of the key: inside the octagon, carved in relief, is the other sign, the Sign of Origin, which balances and neutralizes the Sign of Pain (see figure 85). This Sign is constituted by thirteen plus three signs called RUNES: the thirteen allow us to describe and resign the forty-nine bijas of the Demiurge, and the remaining three, called NOOLOGICAL RUNES, are also used in our Strategy 'O' and in the path of individual liberation "from the strategic opposition". But in the kalachakra key each of both sets of signs are structurally integrated in a Major Sign that contains them: the forty-nine plus one in the Sign of Pain and the thirteen plus three in the Sign of Origin.

Listen carefully, now, O Smile of the Green Ray! -If you truly wish to save (figure 85) Wotan, you must break the Kalachakra key and bring him only the Sign of Origin, so that the Great Ace will resign for himself.

The Sign of Sorrow itself and come down from the Yggdrasil Tree, as it has been entrusted to you by the Great Chief Lucifer. However, thou, O Gracious One, wilt not leave behind the staff containing the Sign of Sorrow, for thou wilt need its fifty signs for the mission of Amort which thou wilt fulfill in the Aryan race. -For, oh Freya, now that you have gone outside of Wotan, everyone knows that you are the Hyperborean Goddess of A-mort; your memory will be imprinted in the blood memory of the viryas and they will sing to you with profane voices, in cultural languages whose ugly sounds only please the Lord of Darkness: to them you will teach the language of the birds. Look around you and see what has happened here, in Valhalla, because of your gracious presence! Freya-Kaly looked around and watched in amazement as the brave Berserkiren, the Warlords, momentarily abandoned the practice of arms to join in the Song of Amort of the Loyal Siddhas. And she understood that, from then on, that charismatic Song, which sought to awaken and guide the lost viryas, would refer to her, would transmit her image and the sound of her luciferic laughter. And she also knew that, in response to her loving viryas, she would have to teach them that A-mort means NO-DEATH, immortality, another way of spiritual liberation, another Path to reach Valhalla. -Yes," said the Loyal Siddhas, "through you the Aryans will know that it is possible to attain immortality through A-mort. But the most important part of your mission, O Non-existent Flower, will be to inspire true Poetry. The Poetry of A-mort that ices the heart and clears the vision of the Spirit, the Poetry that is recited with the Voice of the Pure Blood, that w h i c h turns the lost virya into an awakened one, the awakened one into an immortal Siddha, the noble one into a King and the King into God. Quite the opposite of the poetic ecstasy of the pasu, which kindles an inferno in the heart, which clouds the reason and veils the vision of the soul. -Yes - confirmed the berserkiren - from today you will be the Lady Captain of our celestial cavalry of the Wilder Heer of Wotan. In your honor a daily knightly tournament will be held in Valhalla, and as long as the last of the Aryans remains in chains, the Poetry contest will remain open, so that the true Minnesangers will also be immortalized in Valhalla, like the warrior heroes! And all this will be to Wotan's liking! -The bear-men roared with joy as they proposed this curious possibility of salvation through the song of A-mort. But they knew what they were doing, for they were initiated by Christ Lucifer, or A-pole, the Lord of Beauty, and they knew the Beauty of the Uncreated Forms, the Beauty that only a Minnesanger with the Voice of the Pure Blood can sing. A Beauty that has nothing to do, of course, with the vile archetypal forms that the Demiurge created trying to imitate the True worlds.

Hearing and seeing all this, Freya, smiled and radiated joy and A-mort like a Golden Sun... while two diamond tears rolled down her cheeks, for she was seized with mixed feelings. He had already guessed what the Loyal Siddhas would tell him next and, in spite of himself, he shuddered in horror: A-maba to Wotan, who had self-crucified himself on the World Tree to gain the ultimate Wisdom, and now, to save him from the chains he had imposed on himself, he should give himself to other warriors. And, what was worse, he would have to deceive them, to behave like a harlot. This, which for now was only a premonition, would not take long to be confirmed by the Siddhas.

-Do not grieve, O Inspiration of the poets! They, the Traitor Siddhas, will not love thee. They will only take your body; but their infamous contact will not succeed in staining the purity of your Spirit. It is a great sacrifice that is demanded of you, but, for the good of the race, it is necessary that you preserve the archetypal signs that make up every design: only in this way will the action of Wotan be effective! Remember that unfortunately Mother Frigga taught the Aryans the language "that gives meaning to the world" of Mitgard, the language that gives pleasure to the Demiurge, the language founded on the forty-nine plus one voices whose secret signs are embodied in the Kalachakra key. You must obtain this accursed secret even at the cost of yourself, O Laughing Spirit!

-But you must hasten your departure, for Wotan agonizes in the Yggdrasil Tree. Here is our last piece of advice," concluded the Loyal Siddhas: "If you succeed in snatching the key from the Giant Jan, do not hurry to strike it with the labris: the emerald will only cut the iron when the two edges sink at the same time in the time, or connection of meaning, which unites the sign of pain with that which connects the sign of pain with that of pain.

SIGN OF THE ORIGIN. At first glance this requirement seems impossible, since the blades are on parallel lines of the same plane, but such impossibility is not real but a product of the Veil of Maya: look for the place - look for it without rest, O Freya! where your blow strikes with the two axes at the same time and you will see how the Iron Bond breaks easily (see figure 86).

FIGURE 85

Thus instructed by the Loyal Siddhas, the Goddess of A-mort left Valhalla and set out on her journey to Niflheim, (Figure 86) in search of the City Dejung, the abode of the Traitor Siddhas. We will omit the account of that terrifying journey, as well as the description of the scene in which Freya's wondrous Grace of laughter stopped Time and enabled her to wrest the Kalachakra key from the two-faced Giant Jan. Nor shall we narrate his quest for the macrocosmic plane of significance in which the double axe labris cuts as if it were one, a quest that culminated in success when with a single blow he separated the Primordial Signs. All this can always be seen in detail by any virya of pure blood who decides to walk the Path of Return to the Origin, for its account is found in the Tyrodal Book, the Sacred Book of the Aryans, which every Hyperborean Initiate has the right to read. Here we will continue the story at the moment when Freya-Kaly separates the Signs with an accurate stroke of the emerald labris.

Freya had the power to transform herself into a bird. When she undertook her descent into Niflheim she decided to take that form, but, as she was outside of Wotan, with her aspect of Kaly, the Black One, she only succeeded in becoming a raven. And as a raven she descended to Hel, carrying in her talons the dreaded labris; and as a raven she snatched, WITH HER BEEP, the Kalachakra key from the Giant Jan; and as a raven she reached the place where she could, at last, separate the Signs.

There Freya resumed her form as Kaly, the Black One, and with a single stroke of the labris separated the Signs, splitting the iron shank of the Kalachakra key. And here is what happened then.

Always dancing Kaly cut the Iron Loop of the Kalachakra key, taking with one of his four left hands the octagonal handle with the Sign of Origin. He wanted to take also, with one of his four right hands, the Sign of Pain, but it broke up on the spot, separating, and falling irremediably to the ground, the seven turns of the spiral. Each of such open rings was engraved with seven archetypal signs representing seven Aspects of Manu. The Traitor Siddhas, constituting a Mystery that it is hardly possible to suggest symbolically, hold the signed spiral acting AS IF THEY WERE UNIVERSAL ARCHETYPES, that is, as if they were demiurgic ideas that unfold upon the lower planes from the archetypal plane. Thus, from Dejung, or Chang Shambhala, permanently SEVEN TRAITOR SIDDHAS support a spiral ring in the Kalachakra key, maintaining the evolution of the human races by the technique of "spiritual enchainment". It should be noted here that, at the time of its fracture, the Kalachakra key was replaced by an identical one in the hand of Clavero Jan: the Traitor Siddhas could not allow the daring attitude of Wotan and Freya to affect their Strategy any longer. However, seven of them, those who at that time held the signet rings of the spiral, were decapitated by Kaly and could never, for the rest of the manvantara, return to the Universe of the One. Let us see how this happened.

When the seven rings of the spiral separated, an extraordinary prodigy occurred: each ring, with its seven signs, underwent a sudden metamorphosis and was transformed, before Kaly's eyes, into a seven-headed Giant. They were the Traitor Siddhas in their Manu robes! So each of the seven heads, of the seven Giants, slept a sleep that made the races and sub-races designated to evolve at the cost of the enchainment of the Hyperborean Spirits live. And it was then that Kaly decided, for the first time, to become a prostitute and assassin.

She awoke and gave herself to each one of the giants, but, in the supreme instant of orgasm, she decapitated one by one with the labris, those forty-nine senseless heads. The doom of the Traitor Siddhas came from their unbridled passion for the body of the woman of flesh; and from their ignorance or forgetfulness of the magical Hyperborean A-mort, which is taught only by the Loyal Siddhas of Valhalla of Agartha. A detailed explanation of the tantric way of magical A-mort, from the point of view of the western virya, will be given in another section, as an Appendix.

Each of the forty-nine skulls was strung by Kaly on a silver cord, or sutratma, which hung like a necklace around his black neck. And on the forehead of each skull was one of the forty-nine signs that represented the primordial bijas pronounced by the Demiurge, the Words with which all existing finite entities were created and designated. It was a great treasure that Wotan would receive from the hands of Freya-Kaly! The value enclosed in that first round of skulls of Kaly's necklace can be better evaluated if one considers that the "Sacred Races" of the Demiurge, for example, the Hebrew, have never received as revelation more than twenty-one plus one signs, that is to say, the Power of three seven-headed Giants. The forty-nine plus one signs of the necklace of Kaly, on the other hand, will allow whoever knows them and is capable of resigning them runically, to interpret any design and to exercise power and dominion over any entity of the micro or macrocosm.

Having successfully accomplished her mission, Freya-Kaly prepared to return to Midgard, to the Yggdrasil Tree where Wotan had hung for EIGHT NIGHTS: on the NINTH NIGHT he could free himself thanks to the secret that his A-mada would reveal to him, his Beloved who had FIGHTED FOR HIM in the darkest regions of Niflheim, where the Traitor Siddhas dwell. With the purpose of returning in the same form in which she had descended, Freya-Kaly transformed herself again into a bird, finding to her surprise that, instead of a mysterious raven, she now became a curious LOST. And so it was that Freya-Kaly left the infernal regions clothed in the form of the brownish partridge, this time carrying in her beak the labris and in her claws the eight-pointed star with the Sign of Origin.

Then the joy of the brave and sweet Freya was tragically disturbed: when she arrived at the Iggdrasil Tree carrying the symbolic key, which would allow her A-Mado to free himself from his crucifixion, she found to her horror that he had just expired. His only eye, through which Freya had gone out into the world for the first time, now rested empty of life, closed perhaps forever. Wotan had known, at last, the Mystery of death, the conclusion of his death.

fatal of the human design. But Freya could no longer penetrate through his eye and reach him the saving Sign.

In despair, still in her partridge form, the Goddess of A-mort flew around the lifeless body that, with its head fallen on the right shoulder, hung from the Tree of Fright. Without resigning herself to accept the fact that Wotan was really dead, Freya-Partridge was looking for a way to enter him, to animate him with her own Spirit: she wished to perform the miracle of reviving her A-mortal in order to tell him: I have done it! Here is the Sign that will allow you to untie the chains of the Tree of the World! But time passed and Wotan's eye remained closed, and Freya-partridge flew in circles without knowing what to do.

In that trance Freya's longing was directed to the Loyal Siddhas of Valhalla, to the Wise Aces who, surely, would be watching her misfortune through the Ir column. It was that of Freya-partridge, a musical cry, expressed in the language of the birds; and the response of the Aces was consequent when, like a ray of light, the crowing of the cock revealed to her the way to follow; if there was still a remnant of life in the body of Wotan, it was escaping through the wound in his side, the one inflicted by Loki with the spear: Freya-partridge had to enter through there to resurrect her Beloved! But, following this path, the only one possible now that Wotan had died, Freya-Partridge would have to leave outside the eight-pointed star with the Sign of Origin and the labris, material objects, finite entities of the outside world, of Mitgard. How to reveal to Wotan the secret that had cost so much effort, so much struggle, so much pain to obtain? Freya decided in an instant: she would return to the bosom of Wotan transformed into a bird, into a partridge, and when she was in front of the manifestation of her Spirit, in front of her Self, she would EXPRESS for her Beloved the Sign of the Origin. Yes, to save her Beloved, Freya-partridge would DANCE and SING THE SIGN OF THE ORIGIN, BECOMING HERSELF AS A SYMBOL! Without further thought, Freya dropped the labris and the eight-pointed star and rushed through the wound in her side, from which blood was still flowing abundantly. And when the FORCE FOR JOY that was Freya entered Wotan's exsanguinated body, he revived on the spot to be reunited with his A-mada. But, before following Freya and Wotan, let us see what happened to the objects that fell into Mitgard.

At that time, in the world, the social crisis that accompanied the collapse of Atlantis was unleashed: two of the three castes that made up the Atlantean society, the warrior caste and the priestly caste, were locked in an all-out war; the priestly caste was supported by the Traitor Siddhas and the warrior caste by the Loyal Siddhas. In the midst of this conflict, the objects released by Freya-partridge before her nuptial reintegration with Wotan fell: the emerald labris did not reach the ground because the priests intercepted it in the air and, showing great jubilation, incorporated it into their own Strategy; since then it contributes, archetypically, to perpetuate the fable of the "spiritual superiority" that the priestly caste would hold over the warrior caste.

The Atlantean warriors, on the other hand, did not act in time, entertained as they were by the combat, and allowed the eight-pointed star to fall to earth. As a consequence of this oversight, the Hyperborean Aryans, led by Wotan, would take thousands of years to reach the EXTERNSTEINE, in Teutoburger Wald, which is the place where that half of the Kalachakra key conquered by Freya from the Traitor Siddhas fell. Naturally, because of the fall, the star fractured, producing an "archetypal explosion", thousands of times more powerful than the atomic explosion since the latter only disintegrates while the former disintegrates and integrates again, shaping lasting and stable forms. The Sign of the Origin decomposed, then, in its thirteen plus three runes and these signs definitely altered the landscape, the "psychoregion", of Teutoburger Wald, since they were shaped in the rocks of the Externsteine; AND THEY ARE STILL THERE. That is why in such a place in Germania, one of the most sacred places on Earth, there will always be a link to Valhalla and Venus.

In all this, Freya-Partridge, inside the body of Wotan, of the MENSLICHER MIKROKOSMOS, had to look for the Spirit of Wotan in a region equivalent to the NEBELHEIM of the GOTTLICHER MAKROKOSMOS. In that region of darkness, an astral world where the souls of the dead await judgment in order to return to life, Wotan experienced in his own flesh the most insane and sinister aspect of human destiny: destiny designated by the Demiurge for the Pasu, but also shared by the Hyperborean Spirits because of the White Betrayal. But, notwithstanding, the terrible loss in which he was plunged, Wotan had a spark of lucidity when he suddenly recognized the Joy of Freya in front of him. She, on the other hand, lamented when she saw the deep reverie that her A-Mado was suffering from and decided to awaken him immediately; for this purpose she began to dance the Sign of the Origin, the dance of the labyrinth that only a woman-Kaly can perform when she becomes a partridge. And Wotan, who no longer knew who he was or where he was, upon contemplating that primordial dance, bewitched with joy, knew at once, with complete exactitude, without the possibility of being mistaken, where he had to go to find himself, to recover the VRIL and to unbind his spirit, and to unbind himself from the IGGDRASIL TREE.

From that moment on, he did not care about going through the nine tunnels of the labyrinth that connect the seven worlds of the Demiurge, and he did not care because he was marching with his mind set on Her and because She was dancing for him the Dance of Return to the Origin. And he did not care because he marched with his mind set on Her and because She danced for him the Dance of the Return to the Origin. What was the importance of those momentary advances and retreats if he would finally reach the center, the center of the Sign of the Origin, TIRODAL? For from the center of the labyrinth, where the paths end at the right angle of Tirodal, is the passage to the selbst, the window to the Spirit and the Vril, the Way of Agartha, the Gate of Venus.

Finally, after hanging nine nights on the Tree of Spell, after dying and being reborn, Wotan found in the Sign of Origin, which is composed of thirteen plus three runes, enough knowledge to reverse the process of spiritual enchainment and strategically reorient the Hyperborean Spirits, the reversed Sphere-Spirits. He proved it himself by self-chaining himself, by crucifying himself on the Yggdrasil Tree, and freeing himself.

by stopping the WHEEL OF TIME by means of the secret of the Kalachakra key. After accomplishing such a luciferic feat, Gott Wotan took upon himself to guide the Aryans towards the runes, that is to say, towards the Estersteine, towards Thule, towards Valhalla, Agartha, Venus, Hyperborea ..... A Path that can only be traveled with weapons in hand and ice in the heart.

F - The kalachakra key.

The story we have referred to in the previous article, and which is recorded in the chronocultural series of the Sacred Tyrodal Crystal Book, tells allegorically about an incomprehensible prodigy and an immeasurable feat. The prodigy is, without any doubt, the "Kalachakra key", the brilliant creation of the Traitor Siddhas that gives UNIVERSAL NATURE to the spiritual enchainment. And the feat, beyond measure, consists in having BROKEN the Kalachakra key and in having UNDERSTOOD its parts separately: this feat allowed Wotan to free himself from his own enchainment and to conceive a "strategic way of spiritual liberation", suitable for every virya. On the meaning of that prodigy, and of this feat, we will make some comments.

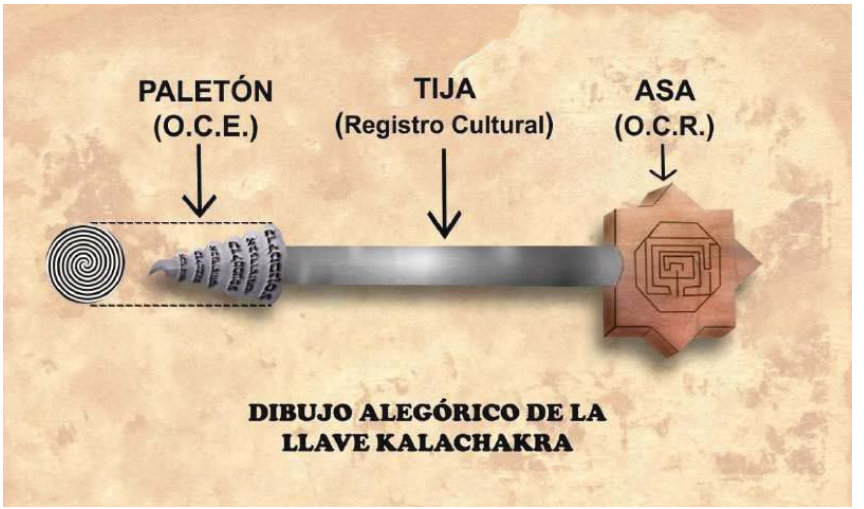

FIGURE 86

Let us begin with the Kalachakra key. We have already mentioned that the Loyal Siddhas possess sufficient knowledge to constitute ARTIFICIAL REAL SYSTEMS: the Crystal Books of the Library of Agartha are an example of such constructions. Well, THE KALACHAKRA KEY IS ALSO AN "ARTIFICIAL REAL SYSTEM": THE MOST POWERFUL ARTIFICIAL REAL SYSTEM EVER BUILT WITHIN THE LIMITS OF THE SOLAR SYSTEM. AND THIS PRODUCT OF THE HIGHEST GENIUS IS, OF COURSE, THE WORK OF THE
TREACHEROUS SIDDHAS. Although in the axiological superobject "The Resignation of Wotan" the Kalachakra key is described with another symbolic material, it is easy to verify that it is a real system: THE PALETON, WITH THE SPIRAL OR "SIGN OF PAIN", EQUIVALS THE "EMERGING CULTURAL OBJECT" (E.C.O.);

THE OCTOGONAL WING, WITH THE SIGN OF ORIGIN, REPRESENTS THE "REFERENT CULTURAL OBJECT" (R.C.O.); and THE "IRON STRIP", JOINING BOTH SIGNS, CORRESPONDS TO THE "CONNECTION OF MEANING" OR "CULTURAL RECORD" OF THE ARTIFICIAL REAL SYSTEM (figure 86). In synthesis: IN THE STRUCTURAL SYSTEM OF THE HYPERBorean WISDOM, THE KALACHAKRA KEY OF THE TRAITOR SIDDHAS CORRESPONDS TO AN "ARTIFICIAL REAL SYSTEM".

It is impossible for the lost virya, who is the victim of its action, to understand the dimensions of this enormous real system; however, they can be intuited to some extent if one attributes to the real Kalachakra system THE UNIVERSAL PROPERTIES OF AN ARCHETYPE: AS IF IT WERE A TRUE ARCHETYPE, IN EFFECT, EVERY VIRYA PARTICIPATES IN THE
UNIVERSAL INFLUENCE OF THE KALACHAKRA KEY. This enormous power suggests the titanic characteristics of the Kalachakra real system and raises two logical questions: what was the Kalachakra key built for, and how could an artificial real system of universal archetypal dimensions be constructed? These questions are answered in the following comments.

First - What was the Kalachakra key built for? Answer: The Kalachakra key was built to POSSIBILIZE spiritual enchainment. That is to say: we have already explained, in different parts of the work, the "TECHNIQUE OF THE GENETIC KEY" of the Traitor Siddhas, by means of which the human design is resigned and the spiritual enchainment is CAUSED; well: THIS "CAUSE" IS ONLY "POSSIBLE" BY THE "UNIVERSAL" ACTION OF THE KALACHAKRA KEY. It is necessary, then, to clarify in what way the Kalachakra key POSSIBILIZES the enchainment of the Spirit. This will not be difficult if we remember that every designated entity presents a double ontological determination, a "universal term" coming from the universal Archetype, and a particular term, affirmed by the Logos Aspect of the Demiurge: "the universal term of the entity, its being-in-itself, grants it UNIVERSAL EXISTENCE and EVOLUTIONARY IMPULSE, while the particular term, the design or being-for-man, assures it SPECIFIC INDIVIDUAL EXISTENCE". In the case of the pasu, "to the human nature, which the Manu Archetype gives to the potential microcosm, the essential matrix subposed by the Logos Aspect puts an individual term: there exists, thus, the pasu, the human animal that progresses evolutionarily towards the Manu entelechy or actual microcosm". In synthesis, the principle of individuation of demiurgic design, the essential matrix, only acts to put a particular end to the a priori determinations of the Manu Archetype: the human nature, UNIVERSAL, coming from the evolutionary impulse, POSSIBILIZES individual existence.

But, behold, the GENETIC KEY of the Traitor Siddhas, which causes the spiritual enchainment, consists in RESIGNING THE HUMAN DESIGN, that is, IN MODIFYING THE "HUMAN PRINCIPLE OF INDIVIDUALITY": AND THIS CAN ONLY BE "POSSIBLE" IF A "UNIVERSAL" PRINCIPLE ALLOWS IT. It is now understood that THE KALACHAKRA KEY IS THE UNIVERSAL PRINCIPLE THAT POSSIBILIZES THE INDIVIDUAL ACTION, IN EVERY VIRYA, OF THE GENETIC KEY: WITHOUT IT, THE KALACHAKRA KEY IS THE "UNIVERSAL PRINCIPLE".

THE UNIVERSAL INFLUENCE OF THE KALACHAKRA KEY COULD NOT MAINTAIN THE INDIVIDUAL RESIGNATION IN THE DESIGN OF EVERY PASU, NOR ITS INHERITANCE IN THE MEMORY OF THE BLOOD.

Of course, it will not be easy to understand this UNIVERSAL action of the Kalachakra key, which equates it to a universal Archetype, for: "The Traitor Siddhas, faced with the impossibility of modifying in any way the universal Archetypes, which are sustained directly by the Will of the One, decided to operate on the pasu design, permanently modifying the destiny of the animal-man". It means that the universal action of the Kalachakra key MUST BE EXERCISED, NOT ON THE BEAUTY ASPECT OR ACTIVE INTELLIGENCE, WHICH SUPPORTS THE ARCHETYPES, BUT ON THE LOGOS ASPECT, THAT IS TO SAY, ON THE DESIGNER ASPECT OF
EVERY ENTITY. But how is an ARTIFICIAL UNIVERSAL PRINCIPLE to operate in order to alter the function of the Logos Aspect that individualizes EVERY ENTITY, that is to say, EVERY PASU? Answer: Undoubtedly, BY ENCOMPASSING IN SOME WAY THE TOTAL REALITY OF EVERY PASU, and BY AFFIRMING IN EACH ONE THE GENETIC KEY, IN SUCH A WAY THAT THE EFFECT BECOMES IN ALL RESPECT TO THE ACTION.
OF AN ARCHETYPE. And thus operates the Kalachakra key: by means of an artificial real system of colossal dimensions, the Traitor Siddhas have achieved a universal effect that enables the individual genetic key of the lost virya. A deeper understanding of such a system requires knowledge of its construction.

Second - how could a real artificial system of universal archetypal dimensions be constructed? Answer: We can contribute little here about the construction of the Kalachakra key, having at our disposal only the "Fundamentals" of the Hyperborean Wisdom: indeed, it requires more than the Second Hyperborean Initiation to glimpse the secrets of its construction. Therefore, we will only state by means of sentences those aspects that have clear meaning in the context of the structural systematics of the Hyperborean Wisdom. It should not be insisted that these sentences allude to the best kept of the secrets of the Earth.... and also to the most dangerous.

THE KALACHAKRA KEY IS A REAL ARTIFICIAL SYSTEM CONSTITUTED BETWEEN THE EARTH AND THE SUN. THANKS TO THIS SYSTEM ALL THE RADIANT ENERGY OF THE SUN IS PERMANENTLY INTERCEPTED. BUT THE INCANDESCENT CELESTIAL BODY THAT WE USUALLY CALL "THE SUN" IS ONLY THE PHYSICAL, EXTERNAL APPEARANCE OF A SOLAR DEMIURGE NICKNAMED "THE SOLAR LOGOS" PRECISELY BECAUSE IT EXPRESSES THE LOGOS ASPECT OF THE ONE: FROM THE SUN, ACCOMPANYING THE RADIANT SPECTRUM, THE VOICES OF THE SOLAR LOGOS REACH THE EARTH WITH THE MESSAGE OF THE DESIGNS OF ALL THE INDIVIDUAL ENTITIES; AMONG THEM, THE VOICES OF THE PASU DESIGNS. TO INTERCEPT THESE VOICES THE ROYAL KALACHAKRA SYSTEM WAS DESIGNED AND BUILT.

THE SIMPLE IDEA THAT IN THE REAL KALACHAKRA SYSTEM THE EARTH AND THE SUN ARE THE CULTURAL OBJECTS "O.C.E. AND O.C.R." MUST BE DISCARDED: HOWEVER, THERE IS A PERMANENT LINK BETWEEN THE TWO

CELESTIAL BODIES. THE EXPLANATION IS AS FOLLOWS: THE REAL KALACHAKRA SYSTEM HAS BEEN CONSTITUTED "BETWEEN TWO SYMBOLS", ONE FOUND IN THE EARTH AND THE OTHER IN THE SUN. THE SOLAR SYMBOL IS THE FUNCTIONAL MATRIX OF THE LAW OF EVOLUTION OR THE "SYMBOL OF THE ONTIC AUTONOMY" OF THE PASU DESIGN, I.E. THE SACRED SYMBOL OF THE PASU. THE TERRESTRIAL SYMBOL IS THE "SYMBOL OF ORIGIN", EMBODIED IN EVERY VIRYA BY THE EFFECT OF THE GENETIC KEY. BETWEEN THE TWO SYMBOLS, THE TRAITOR SIDDHAS, MILLIONS OF YEARS AGO, AFFIRMED A CONNECTION OF MEANING AND CONSTITUTED THE REAL KALACHAKRA SYSTEM: THEREFORE, AT ALL TIMES, THERE IS AN INVISIBLE CULTURAL REGISTER BETWEEN THE EARTH AND THE SUN. THROUGH THIS LINK, RUNNING THROUGH ITS EXTENSION DIMENSION, MUST CIRCULATE THE VOICES OF THE LOGOS ASPECT, THE PASU DESIGNS THAT WILL THUS BE RESIGNED BY THE SYMBOL OF THE ORIGIN.

THE KALACHAKRA KEY BEING A REAL SYSTEM, IT CAN BE REPRESENTED ANALOGICALLY BY FIGURE 81. WE MUST SUPPOSE, THEN, THAT THE O.C.E. "IS IN THE SUN", ALTHOUGH "AS TAPASIGN (E)" IT MANIFESTS ITSELF ON THE EARTH: THIS "O.C.E." IS NONE OTHER THAN "THE SACRED SYMBOL OF THE PASU", THE SPIRAL, I.E., "THE SIGN OF SORROW". IS NONE OTHER THAN "THE SACRED SYMBOL OF THE PASU," THE SPIRAL, I.E., "THE SIGN OF PAIN"; THE R.C.O., ON THE OTHER HAND, IS IN THE EARTH, BUT, AS TAPASIGNO (R), IT IS ALSO IN THE SUN: SUCH A R.C.O., OF COURSE, IS THE SYMBOL OF ORIGIN. THE FUNCTIONING OF THE REAL SYSTEM CONSISTS IN ASSIGNING A "PARTICULAR VALUE" TO THE O.C.E. OR "FUNCTIONAL MATRIX OF THE LAW OF EVOLUTION" BY MEANS OF THE CONNECTION OF MEANING WITH THE O.C.R. OR SYMBOL OF THE ORIGIN: IN THIS WAY, THE PASU DESIGNS CIRCULATING THROUGH THE EXTENSION OF THE LINK, AND THUS ESTABLISHING A RELATIVE CONNECTION, ARE MODIFIED IN THEIR FUNCTIONAL MATRIX OF THE LAW OF EVOLUTION, THAT IS, THEY ARE RESIGNED BY THE SYMBOL OF THE ORIGIN IN ITS SNAIL DESIGN. AND THIS ACTION IS CLEARLY "UNIVERSAL", THAT IS, IT AFFECTS "EVERY PASU DESIGN". THE DIAGRAM IN FIGURE 81 HAS YET ANOTHER IMPORTANT UTILITY, APART FROM SHOWING HOW THE KALACHAKRA KEY WORKS: IN FACT, BY MEANS OF IT IT IS POSSIBLE TO UNDERSTAND WHERE CHANG SHAMBHALA, THE CITY OF THE TRAITOR SIDDHAS AND THE WHITE HIERARCHY, IS ACTUALLY LOCATED. LET US ADVANCE, THEN, THAT CHANG SHAMBALA IS LOCATED IN THE TRANSITORY NUCLEUS OF THE REAL KALACHAKRA SYSTEM, THAT IS, BETWEEN THE EARTH AND THE SUN, IN A "POLY-DIMENSIONAL CONIC SPACE" THAT IS INVISIBLE TO THE PASU AND THE LOST VIRYA: KNOWING, NOW, WHERE THE ABODE OF THE TRAITOR SIDDHAS IS LOCATED, THE FOLLOWING STRATEGIC PRINCIPLE MUST BE CLEAR: "WHOEVER ATTEMPTS AGAINST THE SPIRITUAL ENCHAINMENT DESTABILIZES CHANG SHAMBALA". IN OTHER WORDS, WHOEVER "DIMINISHES THE NUMBER" OF CHAINED HYPERBOREAN SPIRITS, FOR EXAMPLE, BY REVEALING A "WAY OF SPIRITUAL LIBERATION" AS HE DID

THE WOTAN, WEAKENS THE LINK OF THE ROYAL KALACHAKRA SYSTEM AND ENDANGERS THE EXISTENCE OF THE ACCURSED CITY. THIS EXPLAINS THE AGGRESSIVE SUSCEPTIBILITY EXHIBITED BY THE DEMONS OF SHAMBHALA TO ANY ATTEMPT TO STRATEGICALLY REORIENT THE LOST VIRYAS OR, CONVERSELY, THEIR OBVIOUS INTEREST IN KEEPING EVERYONE IN DECEPTION AND CONFUSION. NATURALLY, TODAY, IN THE DARKNESS OF THE KALY YUGA, THE SHAMBHALA BASES ARE STRONGER THAN EVER; NEVERTHELESS, WE SHOULD NOT DESPAIR: THE NEXT COMING OF THE FÜHRER WILL PUT AN END TO THIS SITUATION, WHEN THE PURE BLOOD OF THE ETERNAL SS "WILL FORCE THE CITY OF HORROR TO EMERGE BEFORE THE SUN, AND THE EARTH WILL SEEM CONCAVE".

HOWEVER, KNOWING WHERE CHANG SHAMBHALA IS LOCATED IS OF LITTLE USE IF ONE DOES NOT INDICATE WHERE ITS GATES ARE LOCATED, THROUGH WHICH FRIGHTFUL OPENING ONE ENTERS THE WORLD OF NAMELESS EVIL. BUT THE ANSWER IS SIMPLE, ALTHOUGH IT MAY SURPRISE THE LOST VIRYAS: EVERYWHERE; THAT IS, THE DOOR IS FOUND WHEREVER THE TAPASIGNO (E) OF THE ROYAL KALACHAKRA SYSTEM IS AFFIRMED. WHY? ANSWER: BECAUSE THE PATH TO CHANG SHAMBHALA BEGINS IN THE "ENTRANCE CHAMBER" OF THE ROYAL KALACHAKRA REGISTER, THAT IS, IN THE TAPASIGNO (E). AND IT SHOULD BE NOTED THAT, AS THE EXTENSION OF THE REAL SYSTEM IS "BETWEEN THE EARTH AND THE SUN", IT IS NOT NECESSARY TO PLACE ONESELF IN I.H.P.C. TO FACE THE TAPASIGNO BECAUSE "THE KALACHAKRA REAL SYSTEM OFFERS ITS COMPREHENSION FROM THE FRONT": IT IS ENOUGH TO AFFIRM, FACING THE SUN, THE SACRED SYMBOL OF THE PASU FOR THE TAPASIGNO (E) TO GIVE WAY TO THE ENTRANCE CHAMBER.

IT SHOULD BE MADE CLEAR THAT IT IS NOT EASY FOR VIRYAS TO OPEN THESE DOORS, FOR TWO MAIN REASONS. THE FIRST IS THAT THE VIRYAS, HAVING THE SACRED SIGN OF THE PASU RESIGNED BY THE GENETIC KEY, COULD NEVER PROJECT IT AND AFFIRM IT IN THE WORLD WITH T H E NECESSARY PERFECTION: ONLY THE PASU CAN EXPRESS IT WITH EXACTITUDE; OR THE HYPERBOREAN INITIATES, SINCE THE GRACIOUS WILL OF THEIR AWAKENED SELF ALLOWS THEM TO OBLIGE THE CONSCIOUS SUBJECT TO PROJECT IT EXTERNALLY. THE SECOND REASON FOR DIFFICULTY COMES FROM THE GUARDIANS OF THE ENTRANCE CHAMBER, WHO ARE NOT AT ALL INTERESTED IN VIRYAS ENTERING IT.... EXCEPT WHEN THE WHITE HIERARCHY HAS AUTHORIZED IT, THAT IS, WHEN THE VIRYA HAS BEEN DECEIVED AND IS INTENDED TO BE USED FOR THE BENEFIT OF SOME STRATEGIC AREA OF THE UNIVERSAL SYNARCHY. THE CONCLUSION OF ALL THIS, AS IT COULD NOT BE OTHERWISE, TELLS US THAT THE PATH TO THE WHITE HIERARCHY IS ONLY CLEAR FOR THE PASU OR THE SINARCA INITIATE, THAT IS TO SAY, FOR THE ONE WHO HAS EXPERIENCED THE "DRAINING OF THE SYMBOL OF THE ORIGIN". THE HYPERBOREAN INITIATE, ON THE OTHER HAND, EVEN IF HE KNOWS HOW TO OPEN THE DOOR TO THE HELL OF CHANG SHAMBALA, WOULD NEVER DO SO UNLESS AN ACTION OF WAR OR KAIROS REQUIRED IT.

ONE MORE THING SHOULD BE ADDED ABOUT "THE PATH TO CHANG SHAMBALA": A MENTION OF "THE FIXED DOORS", WHICH EXIST IN VARIOUS PARTS OF THE WORLD AND WHICH ALLOW ACCESS TO THE ENTRANCE CHAMBER.

THE ORIGIN OF SUCH DOORS IS AS FOLLOWS: THE TRAITOR SIDDHAS HAVE HANDED OVER TO THE WHITE HIERARCHY THE ENTRANCE CHAMBER OF THE ROYAL KALACHAKRA SYSTEM AND ENTRUSTED IT WITH ITS CUSTODY, AUTHORIZING THEM ALSO TO USE IT FOR THE STRATEGY OF THE UNIVERSAL SYNARCHY. AS A RESULT OF THIS, THE MASTERS OF WISDOM HAVE DEDICATED THEMSELVES TO AFFIRMING THE ENTRANCE CHAMBER IN DIFFERENT PLACES OF THE WORLD AND TO PLACING, IN EACH ONE, AN AXIOLOGICAL SUPER-OBJECT APPROPRIATE TO THEIR PARTICULAR STRATEGIC "MISSION": IN FRONT OF EACH ENTRANCE, THEY HAVE PLACED GUARDIANS ARMED WITH THE SACRED SYMBOL OF THE PASU, WITH THE SLOGAN OF YIELDING PASSAGE "ONLY TO THOSE WHO CARRY THE WORD OF PASS"; THIS WORD, OR SIGN, IS A PASSWORD WITH WHICH THE MENTECATOS WHO GO THERE BELIEVE THEY "MAGICALLY" OPEN THE DOOR; AND THAT WORD, OR SIGN, OF COURSE, HAS BEEN "REVEALED" TO THEM, IN THE SYNARCHIC ORGANIZATION TO WHICH THEY BELONG, SO THAT THEY "MAKE THE INITIATORY JOURNEY". IN THIS WAY, IN THE COURSE OF THE CENTURIES, NUMEROUS SIMILAR DENS HAVE BEEN CREATED, SOMETIMES IN THE FORM OF A TEMPLE, SOMETIMES IN THE FORM OF A PALACE, SOMETIMES IN THE FORM OF A PARADISE, ETC. IN OTHER WORDS: WITHIN EACH CULTURE, THAT IS, IN THE CAPACITY OF ITS SUPERSTRUCTURE, THE MASTERS OF WISDOM AFFIRM THE ENTRANCE CHAMBER AND PLACE AN AXIOLOGICAL SUPER-OBJECT WITH A CORRESPONDING CULTURAL SPACE; IN ITS CONTEXT, ACCORDING TO THE HISTORICAL NEEDS OF THE EVOLUTION OF THE MYTHS, THEY USUALLY BUILD THE CHARACTERISTIC ENVIRONMENTS: FOR EXAMPLE, A PAGODA, A SYNAGOGUE, A CHURCH, A MOSQUE, AN INITIATORY CAVERN, A SACRED MOUNTAIN, AN ENCHANTED ISLAND, A LAND OF THE ANCESTORS, A LOST VALLEY, ETC., ETC., ETC.; THEN, ONE OF THE MOST IMPORTANT OBJECTS OF THE MYTHS, THE MOST IMPORTANT OF THE MYTHS, IS THE "SACRED MOUNTAIN", ETC.; THEN, ONE OF THE MASTERS, IN THE FORM OF A "DIVINE ENVOY", "AVATAR", "MESSIAH", ETC., APPEARS GIVING SIGNS OF HIS POWER, CONSTITUTES A PRIESTLY CASTE AND FOUNDS A SECRET SOCIETY, TO WHICH COMES HIS "REVELATION": THE KEY, WORD OR SIGN, OF THE ENTRANCE CHAMBER. IT IS NOT WORTH DETAILING, BECAUSE IT IS EASY TO IMAGINE IT, THE QUANTITY AND VARIETY OF HOAXES THAT HAVE BEEN GESTATED IN A SIMILAR WAY. AND ALL THIS WITH THE SOLE PURPOSE OF MAINTAINING CONTROL OVER THE CONFUSED HYPERBOREAN LINEAGES UNTIL THE DAY WHEN THE UNIVERSAL SYNARCHY SUCCEEDS IN ENTHRONING ON EARTH THE SACRED RACE OF THE DEMIURGE.

IT IS CLEAR, FINALLY, THAT THE PRESENCE OF THE ENTRANCE CHAMBER IN DIFFERENT PLACES OF THE WORLD HAS INDUCED MANY CLUELESS OR UNIMAGINATIVE PEOPLE, OR SIMPLY DEVOTEES OF THE HIERARCHY, TO BLINDLY MAINTAIN THAT IN SUCH PLACES IS LOCATED THE VERY CHANG SHAMBALÁ: THOSE PEOPLE, OF COURSE, BELIEVE THAT SHAMBALÁ IS A CITY OF SAINTS AND DO NOT SUSPECT, NOR DARE TO IMAGINE, THAT IN REALITY IT IS A SPACE BASE OF EXTRATERRESTRIAL BEINGS.

G - The Mystery of the Labyrinth.

In the Sacred Tyrodal Crystal Book, built by Wotan, is recorded his immeasurable feat: the comprehension of the Kalachakra key. In article 'E' the content of the axiological superobject "Wotan's Resignation", referring to the consummation of such a feat, has been described. Well, exploring another later superobject, entitled "The Mystery of the Labyrinth", we can know the legacy that Wotan makes to all the Hyperborean lineages: the revelation of the spiritual enchainment and the way to liberate the enchained Spirit. The Hyperborean Wisdom affirms, then, that the Great Ace was the true founder of the ancient Mystery of the Labyrinth, whose cultural echoes, distorted by enemy action, have reached our days.

From the beginning, the Mystery of the Labyrinth has only been accessible through a Hyperborean Initiation, being several initiatory ways that the Loyal Siddhas have presented to the viryas, in the different centuries and cultures, for spiritual liberation: THE "WAY OF STRATEGIC OPPOSITION", FOR EXAMPLE, IS THE LAST ONE INTERPRETATION OF THE MYSTERY OF THE LABYRINTH. This way, revealed by the Loyal Siddhas to the medieval Order EINHERJAR, is currently used by the Order of Tyrodal Knights as the basis of their three degrees of initiation: the Mystery of the Labyrinth is thus preserved by the Tyrodal Knights, but the initiatory instruction is carried out with modern concepts by means of the structural model of the Hyperborean Wisdom. However, the general idea revealed in the Mystery of the Labyrinth has already been symbolically exposed in "The Allegory of the Imprisoned Self": there it is concluded, in fact, that the only possibility of liberation lies in two inseparable acts: 1st, the prisoner must be AWAKENED and GUIDED; 2nd, he must be TEACHED the secret way out, the way to escape from the prison must be REVEALED. Now we can add that the first act, AWAKENING and GUIDING, represents the PREPARATION to the Mystery of the Labyrinth, that is, the PRE-INITIATIC stage: it is what the future Tyrodal Knights do when they study the Fundamentals of the Hyperborean Wisdom. The second act, on the other hand, KNOWING THE EXIT, constitutes the initiation proper: only the Hyperborean Initiates can perform this act; to the Tirodal Knights, for example, the First Initiation grants them the permanent vision of the SELBST, that is, the EXIT TOWARDS THE VRIL (figure 34), in addition to assuring the immortality of SELF. In synthesis, the "way of strategic opposition", which dominates the Order of Tyrodal Knights by means of the structural model of the Hyperborean Wisdom, is, historically, the last interpretation of the Mystery of the Labyrinth: as we shall see, its objectives are the same as those originally proposed by Wotan.

And what did Wotan propose, after understanding the Kalachakra key? Answer: Wotan reduced the PROBLEM of spiritual enchainment, of life and death, to allegorical or mythical terms similar to those of "the imprisoned Self", that is to say, he posed the problem in TWO PHASES:

FIRST PHASE: AWAKENING AND ORIENTING THE

SELF. SECOND PHASE: REVEALING THE SECRET

WAY OUT.

To solve this problem, Wotan proposed a TWO STEP solution:

FIRST STEP: AWAKENING AND ORIENTING THE SELF "BY MEANS OF TIRODINGUIBURR, THE SIGN OF THE OUTER LABYRINTH".

SECOND STEP: REVEALING THE SECRET EXIT DIRECTLY TO THE SELF "THROUGH THE GNOSIS OF THE INNER LABYRINTH".

All the signs revealed by Wotan are SACRED for the virya: the runes have been for millennia and, among them, the most sacred of all, TIRODAL, the expression of His Name. However, the one that has been considered par excellence as THE SACRED SYMBOL OF THE VIRYA, is TIRODINGUIBURR (see figure 87), the sign of the outer labyrinth that Wotan proposed as the First Step of the solution to the problem of spiritual enchainment: this sign is essentially opposed, of course, to the "sacred symbol of the pasu", whose sign is THE OUTER SPIRAL. That is why, although Tirodingiburr has arrived semetically complete up to our days, its meaning and origin has been degraded and deformed by the enemy cultural strategy, on the basis of a plan of which we will give an account in the next paragraph. The following articles will therefore be devoted to defining its true MEANING, to show how the sacred symbol of the virya solves the first phase of the problem of spiritual enchainment, to demonstrate how the cultural degradation of Tirodingiburr has produced the different and well-known types of labyrinth, to explain how the lost virya causes such degradation, to expose the synarchic plan against the Mystery of the Labyrinth, etc.

With respect to the Second Step it must be stated at the outset that it will not be possible to understand it by means of merely descriptive expositions, since it requires initiatic EXPERIENCE: only he who performs the proposed act, that is, he who makes the passage through the secret exit, will understand the Second Step. In another article we will offer an analogical approach to the First Initiation to the Mystery of the Labyrinth that will clarify, perhaps, what the concrete act of the Second Step consists of; here we can only repeat, as an appeal to the intuition, the general idea mentioned several times in

"Fundamentals of the Hyperborean Wisdom": first of all, the lost Self (or "prisoner" in the psychic subject) must AWAKEN and ORIENT ITSELF towards the Origin, that is, it must locate the TAU POINT; then, by means of the SECRET EXIT towards the TAU POINT, towards the Origin, it will achieve its effective LIBERATION: this is the Second Step, the Hyperborean Initiation. In other words, THE HYPERBOREOUS INITIATE, THE ONE WHO HAS UNLEASHED HIS SPIRIT OR IS ON THE WAY TO ACHIEVE IT, IS THE ONE WHO HAS PLACED HIS SELF AT THE "TAU POINT", AT THE ORIGIN OF THE ENCADENMENT: THIS POSSIBILITY IS THE ONE THAT IS CONCRETIZED BY EXECUTING THE SECOND STEP PROPOSED BY WOTAN, WHEN, UPON FINDING THE SECRET EXIT OF THE INNER LABYRINTH, THE SELF IS RESIGNED WITH THE SACRED RUNE TIRODAL.

During the development of the following subsection it will be demonstrated that the First and Second Steps of the solution to the problem of spiritual enchainment are based on the understanding of only one sign: TIRODINGUIBURR, the outer labyrinth of Wotan. The First Step, awakening and orientation, is effectively achieved after understanding the MEANING of the sacred symbol of the virya, that is, by studying the outer labyrinth sign. The Second Step, to know the secret exit through which the lost Self will have to advance towards the tau point and towards the selbst, is achieved by means of the OPERATIVE FUNCTION of the sacred symbol of the virya, a function that is put into practice in the kairos of the Hyperborean Initiation. Undoubtedly, the whole Mystery of the Labyrinth is contained in the sacred symbol of the virya: what has been done with the "Fundamentals of the Hyperborean Wisdom" is to offer the necessary and sufficient elements to bring the virya, at this stage of the Kaly Yuga, closer to the MEANING of the outer labyrinth of Wotan; such elements, of course, consist of a STRUCTURAL CONTEXT that, although it does not allow understanding the noological runes that compose the sacred symbol of the virya, at least support it with its archetypal correspondences and do not prevent suggesting its transcendent meaning. Hence, in the following section, after explaining the MEANING of the outer labyrinth in the structural context of the Hyperborean Wisdom, we insist tenaciously on clarifying its OPERATIVE FUNCTION: we will thus try, by means of a consistent intuition, to induce the "noological understanding" of the sacred symbol of the virya, an understanding that will no longer embrace the merely structural MEANING and will therefore require an ethical foundation. This should not be surprising because the noological understanding is the apprehension of the sacred symbol of the virya by the I, without the intervention of the animic subject, that is to say, it is the apprehension realized by a being whose essence is the gracious will and whose act is HONOR: the noological understanding is, then, an ethical moment.

SEVENTH VOLUME: TIRODINGUIBURR: THE SACRED SYMBOL OF THE VIRYA

A - Meaning of Wotan's outer labyrinth.

The sacred symbol of the virya is expressed by the outer labyrinth sign represented in figure 87, which, without being identical to that of the ancient Mystery of the Labyrinth instituted by Wotan, at least maintains invariant its topological properties and allows to update its meaning in a structural explanation.

An analytical decomposition of the runic elements of this sign demonstrates the presence of three runes: the runes TIR ( ) and ODAL ( ) that form the Sacred Rune Tirodal (figure 84), and the rune GIBUR ( ) that we already saw in figures 62 and 63. Hence the outer labyrinth sign is READ: TIRODINGUIBURR, the name by which it has been known since ancient times by those initiated in the Mystery of the Labyrinth.

But the three runes, evidently, are not of the same nature while the first two appear with full strokes, the last one is configured as a space between full lines: this is due to the fact that TIR and ODAL are LIMITING RUNES while GIBUR is a CONDUCING RUNE. In general, the Sacred Rune Tyrodal is denominated in the Hyperborean Wisdom as "LIMITING RUNE OF THE EXTERIOR LABYRINTH OF WOTAN" and GIBUR as " CONDUCTING RUNE OF THE EXTERIOR LABYRINTH OF WOTAN" and GIBUR as "CONDUCTING RUNE OF THE EXTERIOR LABYRINTH OF WOTAN".
EXTERIOR OF WOTAN". These differences will become clear if we consider the tirodinguiburr of figure 87 as the plan of a stone labyrinth, that is, as the plan of the strategic construction that in the Hyperborean Wisdom receives the name of HYPERBorean CHAMBER FOR THE INITIATION INTO THE MYSTERY OF THE LABYRINTH.
In this case, the filled strokes represent the LIMITING WALLS of the stone labyrinth, while the CONDUCING WALKS are formed by the space BETWEEN the limiting walls. In other words, THROUGH THE GIBUR SHAPED CORRIDOR IS THE ENTRANCE TO THE MEANDERS LIMITED BY THE THYRODAL SHAPED WALLS.

With a tirodinguiburr hyperborean chamber the Mystery of the Labyrinth can be explained analogically, allowing a first approximation to its operative function. Referring to figure 87, for example, we can summarize the Mystery of the Labyrinth in very few words: IT CONSISTS IN ENTERING THROUGH ALPHA (α) AND EXITTING THROUGH TAU (τ). More clearly; WHEN THE LOST VIRYA ENTERS THROUGH THE ALPHA CORRIDOR (α), AND RUNS IT TO THE END, HE ACCESSES A CLOSED BETA CORRIDOR (β) WHICH PREVENTS HIM FROM REACHING THE TAU PLAZA (τ); IN THAT "INTIMATE CORRIDOR", THE VIRYA IS FACED WITH A DILEMMA: TO CONTINUE SEEKING THE EXIT HE MUST CHOOSE BETWEEN THE GAMMA SIDE SLIDEWAY (γ) OR THE DELTA SIDE SLIDEWAY (δ); HOWEVER, NEITHER OF THESE OPTIONS WILL FINALLY LEAD HIM TO THE TAU PLAZA (τ): IF HE TAKES THE GAMMA SLIDEWAY (γ) HE WILL HAVE.

THAT TO STOP IN THE CLOSED CORRIDORS EPSILON (ε) OR ETA ( ); IF HE TAKES THE PASSAGE DELTA (δ) HIS PASSAGE WILL BE INTERRUPTED IN THE CLOSED CORRIDORS TETA ( ) OR ZETA (ζ). EVIDENTLY, IF THE LOST VIRYA REPEATS SEVERAL TIMES THE ROUTE OF THE DIFFERENT GALLERIES, HE WILL END UP CONCLUDING THAT THE LIMITING WALLS SURROUND THE TAU SQUARE ON ALL SIDES. THEN, IF HE IS NOT WILLING TO CLAUDICATE IN HIS SEARCH, IT IS POSSIBLE THAT THE NOOLOGICAL INTUITION OF TRUTH WILL ARISE IN HIS SELF: IN SOME ONE OF THE FIVE CLOSED CORRIDORS THERE MUST EXIST A "SECRET EXIT", A PASSAGE TOWARDS THE TAU (τ) PLACE; BUT IN WHICH? AND IN THIS INTERROGANT IS SYNTHETIZED WHAT OF "MYSTERY" HAS THE MYSTERY OF THE LABYRINTH: THE "MYSTERY" CONSISTS, JUSTLY, IN "ENTERING THROUGH ALPHA (α) AND EXITING THROUGH TAU (τ)".

But the Mystery of the Labyrinth does not pose an impossible problem to solve: its creator, Wotan, perpetuated the solution with the sign of his name, the Rune ODAL, whose secret, revealed by a Hyperborean Pontiff in the Kairos of the virya, constitutes the First Hyperborean Initiation.

FIGURE 87

We are now in a position to explain analogically the solution proposed by Wotan to solve the problem of spiritual enchainment. First of all, it is necessary to AWAKEN and ORIENT the virya towards the exit: EXTERIALLY, this is achieved by making the virya aware of his state of STRANGE in the alpha corridor (α): THE GNOSIS OF THE "SEARCH" IN ALPHA IS EQUIVALENT TO THE MOMENTARY AWAKENING.
OR PERMANENT, OF THE LOST VIRYA; then comes the CHOICE that he must face in the closed corridor beta (ß) between the lateral passages gamma (γ) or delta (δ) and the effective CHOICE of one of them; the sequence SEARCH, CHOICE AND CHOICE synthesizes the First Step of Wotan's solution to the problem of the spiritual enchainment: THE GNOSIS OF THE "SEARCH" AWAKENS THE LOST VIRYA, MAKES HIM/HER INTUIT HIS/HER LOSTNESS IN THE STONE LABYRINTH, HIS/HER DISORIENTATION ABOUT THE LOCATION OF THE EXIT TAU; THE GNOSIS OF THE "OPTION" AND THE "CHOICE" ORIENTS THE LOST VIRYA TOWARDS THE EXIT TAU; HOWEVER, THE FIRST SOLUTION ONLY "AWAKENS" AND "ORIENTS" TOWARDS THE PLACE TAU, BUT DOES NOT "REVEAL" THE SECRET EXIT OF THE LABYRINTH: THIS CORRESPONDS TO THE SECOND STEP.

Thus, secondly, it is necessary to reveal to the awakened and reoriented virya the secret of the exit to the tau square. Although such a secret can only be known during the kairos of the First Initiation, we will at least know what it refers to if we define the concept "Archimona ODAL". The runic name of Wotan, in fact, is expressed by the PRINCIPLE OF THE FENCE with the sign represented in figure 88: THE ODAL RUNE IS, ABOVE ALL, AN ARCHEMONA THAT SEPARATES AN "INSIDE" FROM AN "OUTSIDE", A "PLAZA" FREE FROM A "VALPLADS" DOMINATED BY THE
ENEMY. The inner area of the odal archimona, marked with the letter TAU (τ), is the "square" to be occupied by entering THROUGH the fenestra infernalis BETA (ß).

The odal archimona has two properties that should be emphasized; the first is that the square is quadrangular; and the second is that one of these four interior angles is opposed by the vertex with the exterior right angle "BETA" (ß). Hence, the way to enter the tau square THROUGH the fenestra infernalis is known as the SECRET OF THE RIGHT ANGLE. The Hyperborean Wisdom formulates this secret as follows: THE VERTEX OF EVERY RIGHT ANGLE IS APT TO REFLECT THE POLE.
INFINITE OF THE SPIRIT OF THE REVERSED SPHERE. The secret of the right angle allows, evidently, to apply to the ODAL RUNE the ARCHEMONIC TECHNIQUE and the STRATEGIC OPPOSITION described in Part One.

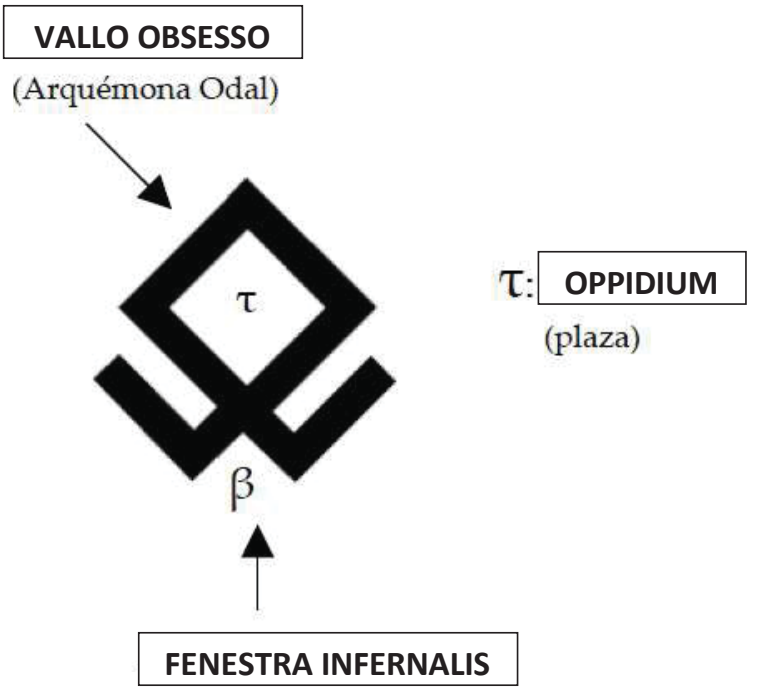

FIGURE 88

Returning to the sacred symbol of the virya, we now see that the Archimona ODAL CONSTITUTES THE CENTER OF THE EXTERNAL LABYRINTH. But every "archimona is nothing but the sign on which the principle of encirclement is projected and recognized and, therefore, can be both OUTSIDE and INSIDE: the Second Step of the solution to the problem of spiritual enchainment, proposed by Wotan by means of the sign tirodinguiburr, consists, precisely, in transferring to the INSIDE of the virya the OUTSIDE character of the odal archimona. In other words, the Second Step consists in showing directly to the lost Self the "secret exit" to the tau square, that is, in showing an INNER path for the return to the Origin. If one looks at it, the analogical interpretation of the Second Step demands to answer two questions: a) how does one "pass" from the First Step to the Second Step by means of tirodinguiburr, that is, WHY IN PRINCIPLE THE " OUTSIDE LABYRINTH SIGN" CAUSES " THE GNOSIS OF THE
INNER LABYRINTH"? Answer: by the principle of NOOLOGICAL INDUCTION; b)
by what principle does the "gnosis of the inner labyrinth" reveal the "secret way out", the exact path back to the Origin? Answer: by the initiatory principle of ISOLATION OF THE SELF.

The OPERATIVE FUNCTION of the sacred symbol of the virya is based on the principles of "noological induction" and "isolation of the ego". The MEANING of tirodinguiburr, search, option and choice, awakens and directs the virya towards the tau square; its FUNCTION

OPERATIVE will reveal to you the secret way out during the kairos of the First Hyperborean Initiation: in the following articles the principles of the operative function will be studied, thus making clear answers (a) and (b), and giving analogical details about the Second Step.

B - Operative function of Wotan's outer labyrinth. B1 -

Principle of Noological Induction.

The First Step "awakens and orients" the virya externally because it makes him understand that he is lost and that his only recourse is the "search, option choice" of a path leading to the exit tau (τ). Thus, this First Step must lead to the Second, to "the gnosis of the inner labyrinth", that is to say, to the gnosis that the Self is really lost in a LABRELIX path, permanently submitted to the law of the tetrarchs "search, option and choice". As we have seen, this "gnosis", this leap from the outer labyrinth to the inner labyrinth, is caused by the principle of noological induction: such a principle defines the way in which the complex and inner content of a sacred symbol is apprehended by the I from a simple and outer sign. In other words, NOOLOGICAL INDUCTION ALLOWS THE METAPHYSICAL UNDERSTANDING OF THE SACRED SYMBOL, THAT IS TO SAY, THE APPRENTHENSION OF ITS
ESSENTIAL MEANING. With reference to the sacred symbol of the virya, "the gnosis of the inner labyrinth" proposed by the Second Step is nothing more than its metaphysical comprehension by the SELF. We already know the meaning of the sign of the outer labyrinth: search, option and choice of the tau exit; what will be, then, the meaning of the inner labyrinth symbol, the meaning that the "I" apprehends in "the gnosis of the inner labyrinth"? Answer: THE SYMBOL INNER LABYRINTH MEANS "THE STRATEGIC DISTANCE THAT SEPARATES THE LOST SELF FROM THE SELBST".

Every sacred symbol is the semic appearance of a metaphysical truth; the sacred symbol of the virya, perceived inwardly by the Self, reveals the strategic distance that separates it from the Selbst, that is, the degree of disorientation with respect to the Origin tau. Once this meaning is understood, it will be possible, by means of the principle of the isolation of the Self, to advance toward tau, toward the Origin, in the kairos of the Hyperborean Initiation. Since this metaphysical meaning is apprehended by "noological induction", it will be convenient to examine in detail this aspect of the operative function of the sacred symbol of the virya.

The symbol inner labyrinth signifies "the strategic distance separating the lost self from the Selbst". From this definition it follows that the inner labyrinth represents an essentially INDIVIDUAL situation, UNIQUE to each lost virya, and, more importantly, an INNER situation. In contrast, the outer labyrinth sign has been AFFIRMED in the world as a cultural object, that is, it has been COLLECTIVELY COMMUNICATED. But, if the first truth, the meaning of the inner labyrinth, is INDIVIDUAL, IRREPETIBLE, UNIQUE, INTERIOR, it is worth asking what relation links the outer labyrinth sign, a collective cultural object, with the inner labyrinth symbol,

individual cultural object? Answer: between the outer labyrinth sign and the inner labyrinth there is the relationship that links the simple with the complex, when the complex is KNOWN from the simple. This is the principle used by society to transmit common knowledge through TEACHING, a principle that has its remote origins in the initiatory instruction given by the Mystery Schools of Antiquity; in synthesis, such principle consists in REVEALING to the pupil or disciple certain SIMPLE SIGNS, letters, numbers, ideograms, etc., from which, by INDUCTION, the understanding will advance to much more complex inner symbols. That is why the EXTERIOR SIMPLE SIGNS represent a lower, exoteric degree of the INTERNAL COMPLEX SYMBOLS, although only by means of the induction of the simple is it possible to approach the presence of the complex.

It is clear that the "external labyrinth sign" is an external cultural object and that the symbol of the labyrinth, which it represents, is an internal cultural object. However, it is worth remembering the definition: "In short, cultural objects can be "internal" or "external". Internal cultural objects" are part of the cultural structure and constitute a first degree in the reality of the object. The "external cultural objects" are embodied and materialized projects of the former and represent a second degree in the object reality; they are recognized in the world as a reflection of the internal objects: naturally, if such dependence is not noticed, the gnoseological error can be made of attributing the cultural qualities directly to the physical body or entity on which the project has been carried out". Now, an interior cultural object can be apprehended directly from the cultural structure if it has been previously discovered or intuited. This is what happens, for example, with NUMBERS: they are projected into the world, affirmed as external cultural objects, and then, by means of a gnoseological correspondence (first movement, figure 73), they are discovered outside and re-acknowledged as such, that is, introjected into the psychic structure as interior cultural objects; once this process of LEARNING has taken place, when TWO apples, ONE fish, FOUR stones, etc., have been recognized, it is then possible to COUNT, to add up, to add up, to add up, etc., it is then possible to COUNT, to add up, to add up, to add up, to add up, to add up, to add up, to add up, to add up, to add up, to add up, to add up, to add up, it is now possible to COUNT, to add without limits, because INDUCTION allows us to form the idea of superior quantities EVEN IF THESE DO NOT PRESENT CONCRETE, EXTERIOR COUNTERPARTS IN THE WORLD. When we recognize ONE apple, TWO apples, THREE apples, we can think of any number of apples, even if we never see them; induction allows us to INTERNALLY EXTEND the limits of knowledge, apprehending the idea directly from the cultural structure, and that is why, when someone tells us -I have bought two hundred apples- we understand him immediately, we know what he is talking about; we grasp the idea of the two hundred apples, WHICH WE DO NOT SEE, because we extend by induction the basic knowledge of the one, two, three apples, which we possessed a-priori.

That was just what the teacher who taught us to count intended when she wrote on the blackboard: ☉ + ☉ + ☉ = ☉ ☉ ☉ ☉ wanted us to discover numbers and apply induction to extend knowledge. But we were not learning alone; this example of the mass was shared with other students who were also discovering numbers and learning to count. And that means that the example: ONE apple, TWO apples, THREE apples, is eminently SOCIAL, it fulfills an INITIATING FUNCTION. When the students have understood it, the example will be a collective heritage because they will all be already initiated in the inductive method of counting.

But from there each student moves from the social to the individual because, once the numbers have been discovered, it is possible to extend quantitative knowledge infinitely. And when our friend tells us: - I will share the two hundred apples with you and my three brothers - we KNOW that we will have forty apples EVEN BEFORE WE HAVE SEEN THEM. We have apprehended the idea of the forty apples, an inner cultural object, directly from the cultural structure. And that induction, as well as all the ones we may make in our life, it is possible that sometime, upon seeing ONE, TWO, THREE, OUTSIDE apples, we discover ONE, TWO, THREE, INSIDE apples.

This long reasoning should allow us to understand two things: that induction extends knowledge from the simple to the complex, ONCE THE SIMPLE HAS BEEN REVEALED OR DISCOVERED; and, more importantly, that ALL INITIATION to complex knowledge is based on this principle: esoterically, for example, the understanding of a Mystery must be INITIATED with the understanding of an external sacred symbol that represents it.

We will now consider the outer labyrinth of Wotan, which must be qualified as a SIMPLE SIGN in reference to the COMPLEXITY of the inner labyrinth it represents. This simple labyrinth expresses the idea of SEARCH, OPTION and CHOICE: a lost virya seeks, among several possible paths, the correct way leading to the exit; when he finds himself in front of a bifurcation he must decide the dilemma of which path to take and opt for one of them; if he chooses the wrong corridor he will soon find that it ends abruptly; or he will arrive at a new bifurcation, where the dilemma will be repeated. With no other help than his INSTINCT, lacking any indication to ORIENT himself, he can only move forward and backward permanently, trusting that luck or a miracle will allow him to reach the exit. What he must never STOP: for someone who is lost in a labyrinth, without food or water, saving time, the haste with which he acts, is a fundamental factor of survival. Such is the idea that the Hyperborean Pontiff exposes to the initiate as an explanation of the outer labyrinth sign.

But once this idea is grasped, analogously to the example of the three apples, the simple concept of the outer labyrinth can be extended inwardly by induction to discover the representation of an inner labyrinth of extreme complexity, which will be the archetypal interpretation of the true state of the Self, that is, a state of SEARCH, OPTION and CHOICE. According to the Hyperborean Wisdom, when a lost virya represents his own spiritual situation by means of an inner labyrinth, he HAS REACHED A DEGREE OF STRATEGIC PRE-ORIENTATION: hence the qualification of NOOLOGICAL given to the induction of the outer labyrinth. The definitive ORIENTATION is obtained later, in the kairos of the Hyperborean Initiation, by means of the principle of isolation of the Self.

In article C we will examine several types of outer labyrinths, from different cultures, all of which are derived from tirodinguiburr, Wotan's outer labyrinth. But what should be clear now is that outer labyrinths are cultural objects designed to fulfill an initiatory social function, similar to the apples with which the teacher taught us to count, i.e., they are "sacred symbols." And such objects of initiation, insofar as they induce the discovery of one's own spiritual situation and favor strategic orientation ARE OF UNDOUBTABLE HYPERBorean ORIGIN. In other words, due to the initiatory function in the spiritual reorientation that the exterior labyrinths fulfill, they have to be considered as HYPERBORIC SIGNS, independently of the race that holds them or the ancient "culture" in which they have been located. The outer labyrinth is a sign that, after being revealed and explained to the virya by a Hyperborean Pontiff, makes it possible to glimpse inwardly the very OBJECTIVE STRANGE of the Self and makes it possible to appreciate the "strategic distance that separates the Self from the Selbst": this is a consequence of the gnostic expansion induced in a Self that, suddenly, finds itself lost in a metaphysical labyrinth.

B2 - Principle of isolation of the ego.

After the "gnosis of the inner labyrinth", caused by the noological induction of the outer labyrinth sign, it is possible for the lost Self to reach a permanent state of strategic orientation. This is achieved in the kairos of the Hyperborean Initiation by definitively isolating the Ego from the animic subject; how? Answer: by means of its RUNIC RESIGNATION. This is an operation that must be performed simultaneously in TWO WORLDS and in the right kairos; in other words, the Self must be resigned simultaneously in the Hyperborean Chamber of the Mystery of the Labyrinth by the Pontiff Tirodal and in Valhalla by a Loyal Siddha: THE ROUND RESIGNATION CONSISTS IN PLACING THE ODAL ARCHEMON (FIGURE 88) ON A TETRARCH OF THE LABRELIX WAY. HOWEVER, EVEN WHEN THE ODAL ARCHIMONA IS PLACED, THE "I" WILL CONTINUE WITH ITS OBJECTIVE WANDERING AS LONG AS IT DOES NOT ENTER THE TAU SQUARE: THAT IS THE OBJECTIVE OF THE SECOND STEP, "TO REVEAL THE SECRET EXIT THROUGH THE GNOSIS OF THE INNER LABYRINTH".

Now it will be better understood what was said above: "In the Order of Tyrodal Knights THREE GRADES OF INITIATION are practiced, all based on the way of strategic opposition. However, thanks to the high level reached in the knowledge of the Hyperborean Wisdom, the archemonic technique is directly applied to isolate the lost Self from the conscious subject. This quality can be understood analogously by observing figure 32: the technique of the Tyrodal Knights consists in RESIGNING the conscious subject with the Sacred Rune that has the property of ISOLATING the lost Self; such an operation is equivalent to establishing a strategic hedge over the Symbol of Origin (AB); the lost Self is then ISOLATED from the conscious subject and strategically REORIENTED toward the Selbst; from there, from the center of the Sacred Rune, it will then be able; in the Second Initiation, to situate itself in the Selbst and become an awakened virya. But the most important consequence of the Hyperborean Initiation is, undoubtedly

THE IMMORTALITY OF THE SELF: after its runic isolation, in fact, the Self can no longer be affected in any way; neither the disintegration of the microcosm nor the dissolution of the astral body could alter it in any way. On the contrary, the isolation of the Self, the knowledge of its immortality, eliminates anguish forever and transforms the Hyperborean Initiate into a fearless warrior. A warrior who, as it was said, awaits the End of History to use his terrible power".

NOW, RESIGNATION WITH THE ODAL ARCHIMONA IS NOT ENOUGH TO ISOLATE THE SELF: IT IS NECESSARY FOR THE SELF TO ENTER THE TAU SQUARE DURING THE KAIROS OF INITIATION. HOW WILL HE DO IT? ANSWER: BY EMPLOYING THE SECRET OF THE RIGHT ANGLE, WHICH THE PONTIFICE WILL REVEAL TO HIM IN ORDER TO SUCCESSFULLY ATTRACT THE INFERNALIS BETA (ß) PHENESTRA: THAT IS THE TRUE SECRET EXIT, THAT WHICH OPENS THE SECRET OF THE RIGHT ANGLE: THROUGH IT THE MYSTERY OF THE LABYRINTH IS SOLVED, IT IS POSSIBLE "TO ENTER BY ALPHA (α) AND EXIT BY TAU (τ)". ONLY THEN, WHEN THE "I" HAS ENTERED, THROUGH THE RIGHT ANGLE BETA, INTO THE TAU SQUARE, IS THE VIRYA A HYPERBOREAN INITIATE, A TIRODAL KNIGHT; ONLY THEN IS HIS "I" RUNICALLY ISOLATED AND IMMORTALIZED.

In order to understand the meaning of the isolation of the ego in a similar way, it is necessary to emphasize the following: THE INITIATIC RESIGNATION IS REALIZED A POSTERIORI OF THE GNOSIS OF THE INNER LABYRINTH: IT MEANS THAT. WHEN ENTERING THE ODAL RUNE, THE "I" DOES SO WITH THE CONVICTION THAT IT ENTERS THE "CENTER OF THE INNER LABYRINTH". A MOMENT BEFORE HE WAS ON A TETRARCH OF THE PATH LABRELIX, WHOSE DISJUNCTIVE NATURE HE ONLY UNDERSTOOD THANKS TO THE RUNE GIBUR OF TIRODINGUIBURR (FIGURE 87); he knew then that the options gamma (γ) or delta (δ) do not lead to the plaza tau (τ) and that, on the contrary, the secret exit is in the right angle of the closed corridor beta (ß), that is, in the rectangle beta (ß) of the tetrarch, a rectangle "closed forward" (Figure 59). AN INSTANT LATER, THANKS TO THE SECRET OF THE RIGHT ANGLE, THE I IS SITUATED IN THE TAU SQUARE, REMAINING ISOLATED FROM THE CONSCIOUS SUBJECT; BELOW THE TETRARCH IS THE MONARCH, THE INSTANT OF IMMANENT TIME IN WHICH THE LOST I IS HABITUALLY SUBMERGED: AFTER ENTERING THE ODAL RUNE, PERHAPS FOR THE FIRST TIME, THE VOLITIONAL FORCE OF THE LOST I WILL ALLOW IT TO DOMINATE THE PSYCHIC SUBJECT AND NOT BE DRAGGED ALONG BY ITS TEMPORAL CURRENT. AND THIS WILL BE POSSIBLE BECAUSE THE SELF WILL NO LONGER BLINDLY SEEK ORIENTATION TOWARDS THE SELBST, AND ITS VOLITIONAL FORCE CANNOT BE HARNESSED FOR THE MICROCOSMIC OBJECTIVE OF THE PASU'S PURPOSE: FROM THE MOMENT IT HAS BEEN ISOLATED FROM THE CONSCIOUS SUBJECT, THE SELF IN EFFECT NO LONGER NEEDS TO SEEK ORIENTATION. WHY? ANSWER: BECAUSE THE SELBST IS FROM THEN ON, AND FOREVER, "IN SIGHT" OF THE ISOLATED SELF.

THE SELF OF THE HYPERBOREAN INITIATE, SITUATED IN THE TAU SQUARE OF THE ODAL ARCHIMONA, HAS ONLY TO "LOOK" INWARDLY TO IMMEDIATELY LOCATE THE SELBST. THE SELBST APPEARS AS AN "INNER STAR", AS A "PLANET VENUS", AS A STAR ALWAYS PRESENT ON THE HORIZON OF THE "I". THE HYPERBOREAN INITIATE WILL THEREFORE NEVER LOSE HIS STRATEGIC ORIENTATION: HIS PROBLEM WILL BE, ON THE OTHER HAND, HOW TO BRIDGE THE STRATEGIC DISTANCE THAT SEPARATES HIM FROM THE SELBST, BUT THE SOLUTION TO THIS PROBLEM, "TO CONSTITUTE THE INFINITE STAIRWAY", IS THE MYSTERY OF THE SECOND HYPERBOREAN INITIATION.

Finally, it is necessary to affirm here, with all possible force, that NO ONE WILL BE ABLE TO TAKE THE SECOND STEP WITHOUT HAVING ADOPTED A "PRIOR ETHICAL ATTITUDE", THAT IS TO SAY, WITHOUT EXHIBITING A "GRACEFUL LUCIFERIC ATTITUDE" IN FRONT OF THE SACRED SYMBOLS; WITHOUT THIS PREVIOUS ATTITUDE, IT IS WORTHLESS TO TAKE THE FIRST STEP, NOT EVEN TO EXPERIENCE THE GNOSIS OF THE INNER LABYRINTH: ONE WILL NEVER BE ABLE TO ENTER THE ODAL ARCHIMONY. The reason for
This requirement will become clear after acquiring a brief notion of the NOOLOGICAL RUNIC, the science of the Hyperborean Initiates.

C - Psychological Semiotics and Noological Runic.

The real duality of the virya, the essential difference between the chained Spirit and the soul subject, is the basis of the CRITERION of the Hyperborean Wisdom by which a distinction is made between the PSYCHOLOGICAL and the NOOLOGICAL: on the basis of this criterion we have defined, for example, the psychological Ethics of the pasu as opposed to the noological Ethics of the virya. Well, the same distinction can be made in all that concerns the study of signs, taking into account the principle that RUNES ARE NOT ARCHETYPICAL SIGNS: the runes, in fact, are uncreated signs, that is to say, not created by the Demiurge, although their communication by Wotan to the viryas made it possible for them to be INTERPRETED archetypically when perceived by the rational subject; the runes, then, have been affirmed in the axiological context and incorporated as cultural objects; in this way, the axiological context sustains them in the superstructure while the context of the inner cultural structure grants them an archetypal meaning; BUT IT IS AN ILLUSION, A SEEMIC CONSTRUCTION THAT ARCHETYPICALLY INTERPRETS THE RUNE, NOT THE RUNE ITSELF: IN AN ULTIMATE BACKGROUND, THE RUNE REMAINS UNCREATED UNDER THE RUNIC SIGN; THEREFORE, WHEN THE HYPERBOREAN INITIATE PERCEIVES THE RUNIC SIGN, TWO APPREHENSIONS TAKE PLACE: A "PSYCHOLOGICAL" ONE, EFFECTED BY THE RATIONAL SUBJECT ON THE ARCHETYPAL FORM OF THE RUNE, AND A "NOOLOGICAL" ONE, BY THE AWAKENED SELF ON THE UNCREATED RUNE.

The conventional study of signs, including runic signs, gives rise to a science called Semiotics.

It is easy to understand that Semiotics cannot reach the Uncreated Runes but only their cultural form or their cultural meaning: evidently, this scope is limited to the possibilities of the soul subject; IN ONE WORD: SEMIOTICS AS SO DEFINED, AS A SCIENCE THAT STUDIES THE CULTURAL OBJECTS "SIGNS", IS A SCIENCE CUSTOMIZED TO THE PASU, A SCIENCE
"PSYCHOLOGICAL". It is clear that, in order to understand the uncreated runes, it will be necessary to have a "noological" science, a science that will only make sense to the awakened Self of the Hyperborean Initiate: such science is the NOOLOGICAL RUNIC, placed at the disposal of the initiate by the Hyperborean Wisdom. Of course, here we will not develop the Runic, nor will we demand that it be fully understood: to achieve its understanding it is indispensable, fundamentally indispensable, to be a Hyperborean Initiate, to have taken the Second step of Wotan's solution, and to possess the resigned Self with the archimony odal. What we will do, for now, will be to briefly point out the differences that distinguish Semiotics from Runic and to define the principle that should govern the application of the guidelines in runic analysis.

The object of study of Runic is the Uncreated Runes and the fundamental principle on which it is based states that "THE RUNES, REVEALED BY WOTAN, ARE UNCREATED SIGNS", a principle whose meaning has already been explained. In the various runic signs, the runes may appear united in different configurations of archetypal forms as, for example, the runic sign "outer labyrinth"; PLUS, BY THE INCOMPRESSIBLE ACTION OF THE KALACHAKRA KEY, EVERY RUNE SIGN IS REFERRED TO AN UNCREATED RUNE. IN RUNIC, THE "PRINCIPLE OF THE UNCREATED RUNE" IS USED TO DEFINE A KIND OF "SYMBOL ANALYSIS" THAT CONSISTS, NOT IN DECOMPOSING THE STRUCTURE OF ARCHETYPAL ELEMENTS THAT FORM THE RUNIC SIGN, BUT IN DISINTEGRATING THE SUPERSTRUCTURE OF CONNECTIONS OF MEANING THAT REFER IT TO THE UNCREATED RUNES, LEAVING THEM EXPOSED FOR THE NOOLOGICAL APPREHENSION OF THE SELF: SEMIOTIC ANALYSIS CAN EVEN BE METAPHYSICAL, GOING SO FAR AS TO REVEAL TO THE CONSCIOUS SUBJECT THE ARCHETYPAL COMPOSITION OF ANY SIGN; RUNIC ANALYSIS, ON THE OTHER HAND, GOES BEYOND THE METAPHYSICAL, THAT IS, BEYOND THE ARCHETYPAL, FOR IT REVEALS TO THE HYPERBOREAN INITIATE THE UNCREATED RUNES, THE SIGNS THAT PROCEED FROM THE ORIGIN OF THE CHAINED SPIRIT, THE SIGNS THAT CONSTITUTE THE SYMBOL OF THE ORIGIN.

To apply the runic analysis to any complex runic sign, the Runic provides specific guidelines to the Hyperborean Initiates: SUCH GUIDELINES REQUIRE THAT THE RUNIC ANALYSIS BE PRECEDED BY A SEMIOTIC ANALYSIS OF THE STRUCTURAL MORPHOLOGY OF THE RUNIC SIGN, THAT IS, BY AN AN ANALYSIS THAT REVEALS THE DEGREE OF CULTURAL DEFORMATION OF THE RUNIC SIGN WITH
WITH RESPECT TO ITS ORIGINAL FORM. It is evident, for example, the diversity of cultural forms presented by the outer labyrinth sign, all of which have been derived from Tyrodinguiburr (fig. 87): then, a runic analysis of one of these signs, with the aim of disintegrating the superstructure of meaning connections and accessing the

Uncreated Runes, requires a previous morphological determination of their deformation with respect to Tyrodinguiburr. In "E" we are going to concretize this example by studying the deformation of the outer labyrinth signs through the application of a method of the Hyperborean Wisdom: the subsequent runic analysis, however, we will not be able to describe it because it is a technique proper to the Hyperborean Initiates. However, a general description of the Noological Runic, REFERRED to the psychological Semiotics, will allow us to intuit something more about the Uncreated Runes and about the semiotic analysis.

Let us consider some complex signs, object of study of Semiotics, for example the written WORD, composed of LETTERS, or the written FIGURE, composed of NUMERICAL SIGNS; as we know, the meaning of these signs is determined by the axiological context, by the connections of meaning that link them to the set of cultural objects of the axiological context; but, as we also know, these signs represent concepts of the cultural structure and, their meanings, correspond to meanings determined by the significant context of the cultural structure. For the analysis of similar signs, psychological semiotics defines three main disciplines: Pragmatics, Semantics, and Syntax.

Pragmatics is concerned with describing and interpreting THE RELATIONSHIPS BETWEEN THE SIGNS AND THE PASU. Strictly speaking, the most accurate psychological Pragmatics is that which is defined by the gnoseological and axiological correspondences between the pasu and the cultural object, as represented in Figure 73.

Semantics studies THE RELATIONSHIP BETWEEN SIGNS AND THE OBJECTS THEY REPRESENT, that is, it tries to explain the MEANINGS and MEANINGS of signs. Of course, the most accurate psychological semantics is that which explains the senses and meanings of signs as determinations of the structural context, by means of a structural model analogous to the one synthesized in Figure 75.

Syntax is devoted to analyzing THE RELATIONSHIPS OF SIGNS WITH EACH OTHER, FOR EXAMPLE, THE "LOGICAL MODALITIES" OF SIGN SYSTEMS OR ITS "LINGUISTIC FORMS". It goes without saying that the most accurate psychological syntax is the one based on the structural systematics of concepts and on the translational faculty of the cultural subject, as explained in Part One and symbolized in Figure 14.

To these three classic disciplines of Semiotics, the Hyperborean Wisdom adds PSYCHOLOGICAL MORPHOLOGY, whose object is to STUDY THE RELATIONSHIPS BETWEEN THE PURE ARCHETYPICAL FORMS AND THE CONCRETE FORMS OF THE SIGNS THAT REPRESENT THEM. To that end, Morphology has developed techniques of structural analysis on the composition of signs, which are synthesized in specific steps and precise guidelines, as will be demonstrated in "E".

If we now reflect on some of the consequences of the principle of the uncreated rune, the essential differences between Noological Runic and Psychological Semiotics will become apparent. FIRST OF ALL, IT MUST BE NOTED THAT, BEING

UNCREATED SIGNS, THERE IS NO POSSIBLE "MEANINGFUL CONTEXT" FOR THE RUNES, NEITHER IN THE MACROCOSM NOR IN THE MICROCOSM. IF ONE MEDITATES ON THIS CONSEQUENCE OF THE UNCREATED RUNE, ONE WILL HAVE TO ADMIT AN IMPORTANT CONCLUSION: WITHOUT A MEANINGFUL CONTEXT, THERE IS NO POSSIBLE RELATIONSHIP. IN OTHER WORDS, THE THIRTEEN PLUS THREE UNCREATED RUNES, REVEALED BY WOTAN TO THE VIRYAS, ARE IN NO WAY RELATED TO EACH OTHER, NOR IS IT POSSIBLE TO REALLY MAKE A CONNECTION BETWEEN THEM: IT IS NOT EVEN POSSIBLE TO CONCEIVE OF SUCH A CONNECTION, WHAT HAPPENS IS THAT, DUE TO THE EFFECT OF THE KALACHAKRA KEY, THERE ARE "RUNIC SIGNS", REPRESENTATIVE OF THE UNCREATED RUNES, WHICH CAN BE CONNECTED TO EACH OTHER: IN THE COMPLEX SIGN TIRODINGIBUR OF FIGURE 87, FOR EXAMPLE, ARE "CONNECTED" THE RUNIC SIGNS REPRESENTATIVE OF THE RUNES TIR, ODAL AND GIBUR. BUT THE "RUNIC SIGNS" ARE ARCHETYPAL AND, FOR THIS REASON, THEIR INTERCONNECTION IS POSSIBLE AND THE MOST DIVERSE TYPES OF SEMIOTIC, THAT IS, "PSYCHOLOGICAL" RELATIONS ARE CONCEIVABLE; THE UNCREATED RUNES, ON THE CONTRARY, ARE BEYOND THE REACH OF THE PSYCHOLOGICAL, THAT IS, THEY CAN NEITHER BE APPREHENDED NOR RELATED BY THE SOUL: ONLY THE SELF, THE REFLECTION OF THE ETERNAL SPIRIT, IN ITS ESSENTIAL INFINITE INSTANCE, CAN COINCIDE GNOSTICALLY WITH THE UNCREATED RUNES. MORE, AND IN THIS IS SYNTHESIZED THE MYSTERY OF THE ORIGIN: "IF THE I PERCEIVES THE UNCREATED RUNES, IT PERCEIVES ITSELF". WHY? ANSWER: BECAUSE THE UNCREATED RUNES, LIKE THE VIRYA, PARTICIPATE IN THE ACTUAL INFINITE, HENCE THE GNOSIS OF THE UNCREATED RUNES IS AN ECSTATIC EXPERIENCE OF THE HYPERBOREAN INITIATE AND THE HYPERBOREAN WISDOM AFFIRMS THE EXISTENCE OF "SIXTEEN RUNIC ECSTASIES". BUT, APART FROM THE RUNIC ECSTASY, WHICH IS THE NOOLOGICAL EXPERIENCE "OF EACH" UNCREATED RUNE, THE RUNES CANNOT BE RELATED "TO EACH OTHER". WHY? ANSWER: BECAUSE IT IS NOT POSSIBLE TO RELATE THE ACTUAL INFINITY THAT LIMITS THEM.

Now then: if the uncreated runes are unlimited by the actual infinity, and it is impossible to establish a relationship between them, it is clear that the Noological Runic, the science of the Hyperborean Initiates, MUST LACK SYNTAXIS. However, the thirteen plus three uncreated runes constitute THE TONGUE OF THE BIRDS, the THYRODAL TONGUE of the Loyal Siddhas of Agartha revealed by Wotan in the Crystal Book: WE ARE, THEREFORE, BEFORE THE INCOMPRESSIBLE PRESENCE OF A LANGUAGE WITHOUT SYNTAXIS; IN TRUTH, A PARADOX CAUSED BY THE ACTUAL INFINITY.

More, as FUNDAMENTAL ELEMENTS OF THE LANGUAGE OF THE Loyal SIDDHAS, the uncreated runes are SIGNIFICANT, so the runic defines a NOOLOGICAL SEMANTIC. This discipline, whose knowledge is cultivated by the Tyrodal Knights, describes analogically the runic ecstasy and establishes the guidelines to be followed by the Hyperborean Initiates to approach their experience. However, it is not easy to understand how an uncreated rune can have MEANING if it lacks

The "runic context" on which to contrast, of a "landscape" that gives meaning to their presence, of an axiological environment that determines their enhancement, etc. Answer: THE INCREATED RUNES ARE ABSOLUTE NOOLOGICAL MEANINGS. THAT IS TO SAY, THEY ARE MEANINGS EXISTING BY THEMSELVES, WHICH DO NOT REQUIRE ANYTHING EXTERNAL TO BE AND WHICH, CONVERSELY, NOTHING EXTERNAL CAN AFFECT THEM: THE UNCREATED RUNES ARE, THEREFORE, ABSOLUTELY INDETERMINATE MEANINGS. THE UNCREATED RUNES ARE UNLIMITED BY THE ACTUAL INFINITE AND, THEREFORE, THEIR MEANINGS ARE UNLIMITED: THIS IMPLIES THAT THE RUNE IS, FOR THE SELF OF THE HYPERBOREAN INITIATE, "ALL POSSIBLE MEANING"; THE RUNE, IN EFFECT, REVEALS ALL KNOWLEDGE DURING THE RUNIC ECSTASY OR, IF YOU WILL, "THERE IS NOTHING LEFT TO KNOW OUTSIDE THE RUNE".

But, if in the ecstasy of a rune ALL POSSIBLE MEANING could be experienced, given that its meaning is absolute, how can a PLURALITY of uncreated runes exist, that is to say, how can each rune be ALL POSSIBLE MEANING and exist simultaneously? Answer: we are dealing here with another real paradox caused by the actual infinity; IN TRUTH, IT IS IMPOSSIBLE FOR THE HYPERBORIC SPIRIT ENCHANGED BY THE GENETIC KEY TO PERCEIVE EXTATICALLY MORE THAN ONE UNCREATED RUNE, DUE TO THE FOCALIZATION OF ITS INFINITE SELF AS SELBST (FIGURE 30): THE SELBST, WHO IS THE ONE WHO EXPERIENCES THE INITIATE'S RUNIC ECSTASY, CAN ONLY COINCIDE WITH "ONE" RUNE AT A TIME BECAUSE HIS ACTUAL INFINITY LIMITS IT AND SEPARATES IT ABSOLUTELY FROM THE OTHERS; HOWEVER, THE RUNE IS NOT THE SELBST, THEY A R E TWO DIFFERENT BEINGS, AND, FOR THAT REASON, THE SELBST CAN WITHDRAW FROM THE RUNE PUTTING AN END TO THE ECSTASY; IT IS POSSIBLE, THEN, TO EXPERIENCE ANOTHER RUNE, WHICH WILL ALSO BE "ALL POSSIBLE MEANING" AND YET DIFFERENT FROM THE PREVIOUS RUNE. IN SYNTHESIS: THE IGNORANCE OF THE UNCREATED RUNES CONSTITUTES THEIR INFINITE PLURALITY AND RELATIVITY; THE GNOSIS OF AN UNCREATED RUNE CONSTITUTES THE ECSTASY OF THE ABSOLUTE MEANING.

AND IT IS HERE THAT THE PRINCIPLE OF THE "LANGUAGE OF THE BIRDS", OF THE TIRODAL LANGUAGE OF THE HYPERBOREAN INITIATES, OF THE LANGUAGE WHOSE WORDS DO NOT ADMIT OF SYNTAX BUT EXPRESS ALL POSSIBLE MEANING, IS TO BE SOUGHT: IT IS THE SUCCESSION OF RUNIC ECSTASIES, THE COMING AND GOING FROM THE SELBST TO THE UNCREATED RUNES, WHICH CONSTITUTES THE FACT OF THE TIRODAL LANGUAGE; A SUCCESSION, A COMING AND GOING, WHICH IS PROOF OF SPIRITUAL ENCHAINMENT; A LANGUAGE WHICH HAS NO MEANING B E Y O N D THE ORIGIN, WHICH CANNOT EXIST FOR A NORMAL SPHERE SPIRIT, NOT REVERTED, FOR AN ETERNAL AND INFINITE HYPERBOREAN SPIRIT; A LANGUAGE, IN SHORT, WHICH, AS A "SUCCESSION" OF RUNIC ECSTASIES, IS

REPRESENTED IN NOOLOGICAL SEMANTICS BY THE SIGN SIEG( ) . ᛋ

However, despite the reservations raised by a language whose raison d'être lies in the fall and enchainment of the Spirit, its mastery is considered proof of the highest spirituality by the Hyperborean Wisdom. Hence, the Tyrodal Knights devote themselves to the study of Noological Semantics and the other great discipline o f runic: NOOLOGICAL PONTONICS, that is to say, the SCIENCE OF BRIDGE BUILDING, the Wisdom of the Hyperborean Pontiffs. To synthesize the object and scope of both disciplines we must observe that: WHILE "NOOLOGICAL SEMANTICS" STUDIES RUNIC ECSTASIES AND DESCRIBES THE WAYS OF APPROACHING THEIR EXPERIENCE, "NOOLOGICAL PONTONICS" INVOLVES THE ACTUAL EXPERIENCING OF THE UNCREATED RUNES AND THE MASTERY OF THE.
TIRODAL LANGUAGE. That is to say that Noological Semantics constitutes the THEORY of the Runic while Pontonics expounds its PRAXIS. This praxis of the Noological Pontonics is what we have often referred to as RE-SIGNIFICATION: THE MASTERY OF THE THYRODAL LANGUAGE AND RESIGNATION ARE IN EFFECT ONE AND THE SAME THING: IT IS THE EXTASIS OF THE INCREATED RUNES THAT ALLOWS THE SELBST TO RE-SIGN THE DEMIURGICAL DESIGNATIONS.

As we can see, the Noological Runic defines a Semantics and a Pontonic, but lacks syntax; Psychological Semiotics, on the other hand, has Semantics, Syntax, and PRAGMATICS, that is, a discipline that studies and describes THE RELATIONSHIPS BETWEEN SIGNS AND THE PASU. A role analogous to that of Pragmatics in Psychological Semiotics, is played by NOOLOGICAL ETHICS in Noological Runic: WITH RIGOR, NOOLOGICAL ETHICS ESTABLISHES THE LINK BETWEEN SIGN AND PASU.
NOOLOGICAL SEMANTICS AND NOOLOGICAL PONTONICS. Of course, since they are initiatory disciplines, such a LINK is NECESSARY AND INEVITABLE, impossible to bridge: NO HYPERBORIC INITIATE, EVEN IF HE/SHE UNDERSTANDS IN DEPTH THE THEORY OF NOOLOGICAL SEMANTONICS, CAN ACQUIRE THE PRAXIS OF NOOLOGICAL PONTONICS WITHOUT ACCEPTING THE PRINCIPLES OF NOOLOGICAL SEMANTONICS, AND WITHOUT ACCEPTING THE PRINCIPLES OF NOOLOGICAL SEMANTONICS, THEORY OF NOOLOGICAL SEMANTONICS.
NOOLOGICAL ETHICS. As will be discussed in the following article, the effective experience of the uncreated runes requires the Self to assume a PRIOR ETHICAL ATTITUDE.

D - The cardinal principle of Noological Ethics.

Let us recall the two steps proposed by Wotan to solve the problem of spiritual enchainment.

Step One: AWAKENING AND ORIENTING the self by means of tirodingiburr, the sign of the outer labyrinth.

Step Two: REVEAL THE SECRET EXIT directly to the Self through the gnosis of the inner labyrinth.

The First Step consists in UNDERSTANDING THE MEANING of the runic sign tirodingiburr, that is to say, THE FIRST STEP IS CONTAINED BY THE THE THEORY OF NOOLOGICAL SEMANTIC.

The Second Step requires that the Self KNOW THE SECRET EXIT, THE SECRET OF THE RIGHT ANGLE; that is to say, THE SECOND STEP IS UNDERSTOOD BY THE PRAXIS OF THE NOOLOGICAL PONTONIC.

Let us now look at Wotan's solution from another point of view. If one looks at it well, it will be evident that the virya who has taken the First Step, and has his Self AWAKENED AND ORIENTED, is then faced with the question, WHAT MUST I DO to liberate my Spirit? As can be seen, this is a question that admits of only one ethical answer. To this question, Noological Ethics answers with the only possible answer: THE SELF MUST PRESENT A GRACEFUL LUCIFERIC ATTITUDE TO THE SYMBOL.
SACRED. Such an ethical attitude must be PRIOR to the execution of the Second Step: or, in other words: IF THE VIRYA DOES NOT PRESENT A GRACEFUL LUCIFERIC ATTITUDE IN FRONT OF THE SACRED SYMBOL, HE CAN NEVER KNOW THE SECRET OF THE RIGHT ANGLE NOR CAN HE ACHIEVE THE ISOLATION OF HIS SELF; THE SECOND STEP WILL BE
FORBIDDEN TO HIM. On the other hand, and here the scope of the answer is glimpsed, THE FACULTY OF ANAMNESIA ONLY FACULTS TO SITUATE IN I.H.P.C. THE ONE WHO DOES NOT PRESENT A LUCIFERIC GRACEFUL ATTITUDE IN FRONT OF THE SACRED SYMBOLS WILL NOT HAVE THE FACULTY OF ANAMNESIA EITHER, EVEN IF HE IS A HYPERBOREAN INITIATE; AND HE WHO DOES NOT HAVE THE FACULTY OF ANAMNESIA, EVEN IF HE HAS HIS EGO ISOLATED IN THE ODAL ARCHIMONY, WILL NOT SUCCEED IN BUILDING THE SPIRAL STAIRCASE.
TO THE TAU POINT, TO THE ORIGIN. The Loyal Siddhas, by promoting the study of the Noological Runic among the Hyperborean Initiates, aim precisely to overcome obstacles in that direction: with the Noological Ethics the virya, awakened and reoriented, will know and adopt the luciferic gracious attitude; with such an attitude before the sacred symbols his faculty of anamnesia will be developed and he will be able to learn the Noological Pontonics; and with the principles and laws of the Pontonics he will build the SNAIL SCALE, between the square tau (τ) and the point of Origin tau, and the INFINITE SCALE, between the point tau and the selbst. The EHRE SPHERE of egoic will (Figure 32), for example, depends exclusively on the luciferic gracious attitude of the Self to form and grow. It is clear, then, that the ETHICAL ATTITUDE PRIOR to the Second Step will become, after initiation, the PERMANENT ETHICAL ATTITUDE of the Hyperborean Initiate.

Noological Ethics describes the previous ethical attitude of the Self in the context of a NOOLOGICAL TYPOLOGY OF THE LOST VIRYA, which will be developed in the following articles. In order to make such a description, and to offer the above response, Noological Ethics is based on its CARDINAL PRINCIPLE: THE UNCREATED RUNE IS THE TRUTH OF THE VIRYA.

In order to understand the cardinal principle, it is necessary to establish what it excludes and what it includes. What it excludes is obvious: EVERYTHING THAT IS NOT THE UNCREATED RUNE IS NOT TRUE. Consequently: EVERYTHING THAT IS NOT THE UNCREATED RUNE IS A LIE, A DECEIT, AN ILLUSION CREATED BY THE DEMIURG. Let us recall
that "the truth of the entity" for the pasu comes from the demiurgic designs, from the being-for-man revealed to reason and schematized in the cultural structure as a link or Relationship: this "truth" of the pasu is diametrically opposed to the truth of the virya because, WHILE THE UNCREATED RUNE EXISTS BY ITSELF, ABSOLUTE, ETERNAL AND INFINITE, THE "TRUTH" OF THE PASU, LIKE ALL LIES, MUST BE SUSTAINED.
BY THE IRON WILL OF THE DEMIURGE. The designs are affirmed and embodied in the entities by the Logos Aspect of the One, while its remaining Aspects sustain and control the evolution of the whole of the entities of the Universe: the whole Universe is, then, a Delusion built upon the fundamental support of the insane Will of the One; if, however, that Will to Manifest were to be extinguished, the Pralaya would ensue, the whole Universe would collapse into nothingness like every lie discovered. FOR THE LIE, WHICH IS NOT, NEEDS TO BE SUSTAINED IN ORDER TO APPEAR TO BE: BUT THE TRUTH, WHICH IS, DOES NOT NEED TO BE SUSTAINED BY ANYTHING OUTSIDE ITS OWN BEING. THE UNCREATED RUNE, WHICH IS SUSTAINED BY ITSELF, IS THE TRUTH OF THE VIRYA AND ALL THAT IS NOT THE UNCREATED RUNE IS NOT TRUTH, IT IS AN ILLUSION CREATED BY THE DEMIURGE.

It is clear that the truth of the virya is not easy to approach: THE TRUTH OF THE VIRYA CAN ONLY BE KNOWN DURING THE RUNE EXTASIS, WHEN THE SELBST COINCIDES IN THE ACTUAL INFINITY WITH THE UNCREATED RUNE. All the
contrary to the "truth" of the pasu, which requires only a mere sensory perception of the entity to reveal itself to reason.

And what does the cardinal principle of Noological Ethics include? Answer: DURING THE RUNE ETHASIS, WHEN THE SELBST EXPERIENCES THE ABSOLUTE MEANING OF THE UNCREATED RUNE, "ALL THAT THE SELBST IS NOT, OF THE
RUNES IS". More clearly, during runic ecstasy, ALL THAT THE SPIRIT IS NOT, OF THE UNCREATED RUNE IS; AND, BY TRUTH, THE SPIRIT KNOWS THAT IT IS.

From this it follows that, FOR NOOLOGICAL ETHICS, TRUTH IS A PRIORI EXPERIENCE OF FREEDOM: TRUTH CAN BE EXPERIENCED BY THE SELF IN THE RUNE EXTASIS, EVEN WHILE ENCLOSED; CONTRARILY, WITHOUT KNOWING THE TRUTH, THERE IS NO POSSIBLE FREEDOM OF THE SPIRIT: ONLY THE MASTERY OF THE "TRUTH OF THE VIRYA" ASSURES THE RETURN TO THE ORIGIN AND THE NORMALITY OF THE SPIRIT AWAITS REVERSED; ONLY THE TRUTH ALLOWS TO KNOW WHAT IT IS NOT AND TO REJECT IT, TAKING DISTANCE FROM THE MACROCOSMIC LIE. THE SELF THAT HAS THE TRUTH WILL BE FREE AND NO SELF WILL BE FREE IF IT DOES NOT EXPERIENCE THE TRUTH OF THE UNCREATED RUNE: WITHOUT ITS TRUTH, THE VIRYA WILL BE DECEIVED BY THE TERRIBLE SECRET OF MAYA AND WILL END UP CORNERED IN THE MOST OBTUSE SPACES OF SIGNIFICATION.

MACROCOSMIC, IN STRANGE AND DISTANT "OTHER WORLDS"; HE WILL NOT BE "FREE" TO RETURN TO THE ORIGIN NOR TO LEAVE THE UNIVERSE OF THE ONE.
For Noological Ethics, the freedom of the Spirit without the truth of the uncreated rune is a meaningless proposition, one more lie. This is the truth: "BY THE GNOSIS OF THE TRUTH, THE FREEDOM"; that is: BY THE GNOSIS OF THE TRUTH OF THE UNCREATED RUNE THE FREEDOM OF THE INCREATED SPIRIT IS ASSURED.
There are, then, two diametrically opposed and irreconcilable concepts of "freedom": one is that of BLIND FREEDOM, the belief that ignorance of macrocosmic determinations translates into a state of "natural" freedom, that is, the principle of freedom formulated by the Psychological Ethics of the pasu; the other concept is that of GNOSTIC FREEDOM, the freedom obtained by the knowledge of the truth of the uncreated rune, that is, the principle of freedom taught by the Noological Ethics of the virya.

After its reversal and enchainment, its acting BEYOND the Origin, THE TRUTH HAS BEEN OUT OF THE SPIRIT: hence the importance of the runic ecstasy: BY THE TRUTH THE I KNOW WHAT IT IS. But the truth of the virya is the uncreated rune, which consists of absolute meaning: the ecstasy of the uncreated rune comprises ALL POSSIBLE MEANING. Therefore the Self, besides knowing WHAT IT IS, during the runic ecstasy also knows WHAT IT IS NOT: "ALL THAT THE SPIRIT IS NOT, OF THE UNCREATED RUNE IS".

Such is the consequence of the reversion and enchainment: the hyperborean spirit, since then, CAN ONLY KNOW THE TRUTH OF THE UNCREATED RUNE BECAUSE IT IS "BEYOND" THE ORIGIN AND IN THE ORIGIN; the statement "ALL POSSIBLE MEANING" must be understood "FOR THE REVERED SPIRIT AND ENCLOSED". "BEYOND" the Origin, from whence the symbol of the Origin composed of the thirteen plus three uncreated runes has come, there is a reality that escapes the comprehension of the reversed Spirit: THERE IS THE REALITY OF THE TRUE GOD OF THE HYPERBORNE SPIRITS, TO WHOM IT IS PRUDENT TO REFER AS "THE UNKNOWN".

IT IS NOT POSSIBLE TO KNOW THE TRUE GOD WHEN THE SPIRIT IS REVERTED AND CHAINED. HOWEVER, THE UNCREATED RUNES COME FROM "BEYOND" THE ORIGIN, THAT IS, FROM THE REALITY OF THE TRUE GOD: IF THEY ARE "ALL THE POSSIBLE MEANING" AVAILABLE TO THE REVERTED SPIRIT, IT IS WORTH ASKING IF IN SOME WAY THE UNCREATED RUNES DO NOT REVEAL THE TRUE GOD, IF THE UNKNOWABLE IS NOT INCLUDED IN THE TRUTH OF THE VIRYA, ANSWER: IF THE SPIRIT, THE SELBST. THE SELF, CLAIMS IT, THE TRUE GOD WILL MANIFEST HIMSELF DURING THE RUNIC ECSTASY, BUT NOT GNOSTICALLY IF NOT VOLITIONALLY: THAT IS WHY IT IS NOT POSSIBLE TO KNOW HIM BUT TO VERIFY THE ACTION OF HIS FORCE, WHICH REINFORCES THE EHRE SPHERE, THE WILL OF THE TRUE GOD IS CALLED "PARACLETE" OR "GRACIOUS WILL OF THE UNKNOWABLE".

In synthesis, this is what the construction of the ehre sphere consists of: the I, with a luciferic graceful attitude, must make the Paraclete manifest during runic ecstasy, that is, it must coincide in the present infinity: ITS PRESENCE WILL NOT BRING ANY KNOWLEDGE OTHER THAN THE TRUTH OF THE UNCREATED RUNE, BUT, ON THE EXCHANGE, IT WILL TRANSMUTATE THE PSYCHIC STRUCTURE OF THE VIRYA BY CREATING A SPHERE OF EGOIC WILL AROUND THE SELBST (Figure 32). The sphere ehre,
whose content is an extra energy provided by the Paraclete, thus becomes a source of volitional force which the Self consumes to reinforce its own volitional essence. Such is the Grace of the True God: THAT THE SPIRIT REVERED AND CHAINED SHOULD NEVER LACK THE FORCE NECESSARY TO CONCRETE ITS LIBERATION. IF THE VOLITIONAL FORCE IS INSUFFICIENT, THE EGO WILL ALWAYS HAVE THE POSSIBILITY OF CALLING UPON THE HELP OF THE PARACLETE. NEVERTHELESS, HIS TRANSMUTING PRESENCE WILL ONLY MANIFEST ITSELF TO THAT VIRYA WHO EXPRESSES A "LUCIFERIC GRACIOUS ATTITUDE", THAT IS, TO THE ONE WHO HAS RECEIVED THE CHARISMATIC MESSAGE OF THE GENERAL OF CHRIST LUCIFER, THE ENVOY OF THE UNKNOWABLE, AND HAS CHARISMATICALLY ALIGNED HIMSELF WITH HIS WARRIOR SIDE.

In short, the Noological Ethics presents the virya with the cardinal principle and informs him of the obligation to know the truth and to free his captive Spirit; the virya knows, from then on, where the truth is and where he must go to seek it: the Infinite Self, in the selbst, must experience the runic ecstasy and know the absolute meaning of the uncreated rune; it must also claim the help of the Paraclete: but, for this, it is essential to take the Second Step; the Noological Ethics indicates how to take it: "the Self must present a luciferic graceful attitude before the sacred symbol". It is easy to evaluate now the importance of understanding what this ethical attitude prior to the isolation of the Self consists of, that is, what the Self must do to present a luciferic graceful attitude in front of the sacred symbol. The answer will be offered and explained in detail in the following articles; we will only add, in order to clarify the expository method, that from here on it will be exemplified on a concrete fact: the degradation and deformation of sacred symbols; as a general case, we will take tirodingiburr, the outer labyrinth sign of Wotan, and we will demonstrate, by means of a morphological analysis, the deformation of a series of outer labyrinth signs derived from that one; this will be given in the following article; after the evidence of the deformation has been highlighted, in the subsequent articles, it will be explained that the cause lies in the degradation of the sacred symbols and the author of all analogous degradations will be described: the "playful attitude" of the lost virya; we will define, thus, the first "type" of the Aberro typology, whose remaining exponents are the "sacralizing" and the "luciferic graceful".

E - Semiotic analysis of external labyrinth signs.

E1 - Degradation and deformation of the sacred symbol of the virya.

Since it was instituted by Wotan, in the days after the sinking of Atlantis, the Mystery of the Labyrinth suffered a permanent cultural degradation that finally made it incomprehensible, until John Dee consecrated it again in the Middle Ages. This degradation is particularly evident in the initiatory sign of the Mystery of the Labyrinth, that is, in tirodingiburr, which was deformed and changed in meaning in order to render it inoperative: of all the Mysteries of Antiquity, the Mystery of the Labyrinth has been the most attacked by the strategy of Chang Shambala, a task that is still being pursued with care by the agents of the Universal Synarchy. As a product of the conspiracy that was brought down worldwide on the sacred symbol of the virya, a very large numerical variety of outer signs derived from tirodingiburr has been created: such variety is MORPHOLOGICALLY DIFFERENT, that is, they are all DEFORMATIONS of the outer labyrinth of Wotan. However, IN ORDER TO DEFORM A SACRED SYMBOL, IN ANY CULTURE, IT IS NECESSARY TO DEGRADE IT PREVIOUSLY, TO DESCEND IT FROM THE ARCHETYPICAL CONTEXT TO THE BOTTOM OF THE HABITUAL AXIOLOGICAL CONTEXT. In this article "E"
will indicate the guidelines on which the examination of the deformation of the external labyrinths should be based, and, in the following ones, the causes of the degradation of the sacred symbols will be studied in detail.

E2 - Guidelines for semiotic analysis.

Undoubtedly, it is necessary to begin by clarifying why we choose to examine the deformed outer labyrinth signs, to answer what is the importance of this knowledge for the virya. Answer: HYPERBOREAN WISDOM ASSESSES THE DEGREE OF STRATEGIC ORIENTATION OF THE RACIAL MEMBERS OF A CULTURE BY ESTABLISHING THE DEFIANCE OF THEIR TRADITIONAL VERSION OF THE OUTER LABYRINTH SIGN. HYPERBOREAN INITIATES, BY A SIMPLE ANALYSIS OF THE OUTER LABYRINTH SIGN CHARACTERISTIC OF A CULTURE ARE ABLE TO ESTABLISH WITH PRECISION ITS ESOTERIC OR EXOTERIC VALUE, ITS POWER AS A SACRED SYMBOL INDUCING THE MYSTERY OF THE LABYRINTH, WHETHER IT IS USEFUL TO TAKE THE FIRST OR THE SECOND STEP IN THE SOLUTION TO THE PROBLEM OF SPIRITUAL ENCHAINMENT PROPOSED BY WOTAN, ETC.

To carry out such an evaluation, the Hyperborean Initiates have at their disposal specific GUIDELINES, four of which we will present below as examples: THE APPLICATION OF THEM IN THE SEMIOTIC ANALYSIS WILL PUT ORDER IN THE APPARENT CHAOS OF THE LABYRINTH SIGNS AND SHOW THAT ALL OF THEM FIT TO A LAW OF SEMIC INVOLUTION WHOSE PRINCIPLE IS DEFORMATION AND WHOSE END IS THE CHANGE OF MEANING.

Guideline 1 - ANALYZE THE CENTRALITY OF THE ODAL RUNE.

Second Guideline - ANALYZE IF THE GIBUR RUNE HAS BEEN DISCOMPOSED IN TWO OPPOSITE SPOUSE RUNES.

Third Guideline - ANALYZE WHETHER RURAL INVESTMENT EXISTS.

Fourth Guideline - EXAMINE IF THERE IS A LOSS OF RECTILINEARITY.

The meaning of these guidelines will become clear if we observe their application in the analysis of a series of external labyrinth signs representative of the deformation process. However, before we begin, it should be reiterated that the semiotic analysis we are about to undertake will be neither pragmatic, nor semantic, nor syntactic: "To these three classical disciplines of Semiotics, the Hyperborean Wisdom adds PSYCHOLOGICAL MORPHOLOGY, whose object consists in STUDYING THE RELATIONSHIPS BETWEEN THE PURE ARCHETYPICAL FORMS AND THE SACRED SIGNS WHICH
REPRESENT. To this end, Morphology has developed techniques of structural analysis on the composition of signs, which are synthesized in specific steps and precise guidelines". Precisely, the four previous guidelines belong to psychological Morphology.

E3 - First guideline.

First of all, let us observe figure 87 and note that the limiting rune odal occupies a central position in the sign tirodingiburr: this rune, as explained, is an archimona whose infernal fenestra is located in the right angle that faces the closed corridor beta. Whoever reaches beta (ß) in the kairos of the Hyperborean Initiation, and knows the secret of the right angle, will be able to enter the square tau (τ) and find the secret exit to the Origin: such is the meaning of tirodingiburr in the Mystery of the Labyrinth. Unfortunately, with the advance of the Kaly Yuga, this meaning was degraded by the viryas causing the sacred symbol to fall into exotericism and the Mystery to be eclipsed; the process of falling into exotericism invariably followed this order: from the Hyperborean Pontiffs, exponents of the "luciferic gracious type" and the only ones qualified to guard the Mystery, the sacred symbol fell into the hands of the Priests, members of the "sacralizing type", who attempted to preserve THE FORM of the Mystery by instituting a WORSHIP; as, despite this, the degradation continued, the sacred symbol eventually fell into the hands of the sacrilegious Gamblers, belonging to the "ludic type", turned into an object of vulgar play. These "types" will be clearly defined later on. What

The thing to understand now is that the ludic type always receives the sacred symbol from the sacralizing type and that this, in turn, receives it from the luciferic graceful type; now, THE LAST TWO STAGES OF THE FALL, FROM THE SACRALIZING TYPE TO THE LUDIC TYPE, ARE ANALOGOUS IN THE PROCESSES OF ALL SACRED SYMBOLS, NOT ONLY THAT OF THE VIRYA: EVERY SACRED SYMBOL, WHICH AT THE BEGINNING WAS THE OBJECT OF WORSHIP, EVENTUALLY ENDS UP BEING THE OBJECT OF
GAME. We should remember this conclusion because it will be very useful in the next articles.

Returning to the sacred symbol of the virya of figure 87, the first effect of the fall in exotericism was THE LOSS OF THE SECRET OF THE RIGHT ANGLE. This produced that it was not known, and even doubted, that there was any way to enter the tau square: without opening the infernal fenestra, tirodingiburr seems to pose, more than a Mystery, an absurd problem. To overcome this impossibility, and to save in lake its operative function, the lost viryas replaced the right angle of the fenestra infernalis by a normal X door, as shown in figure 89.

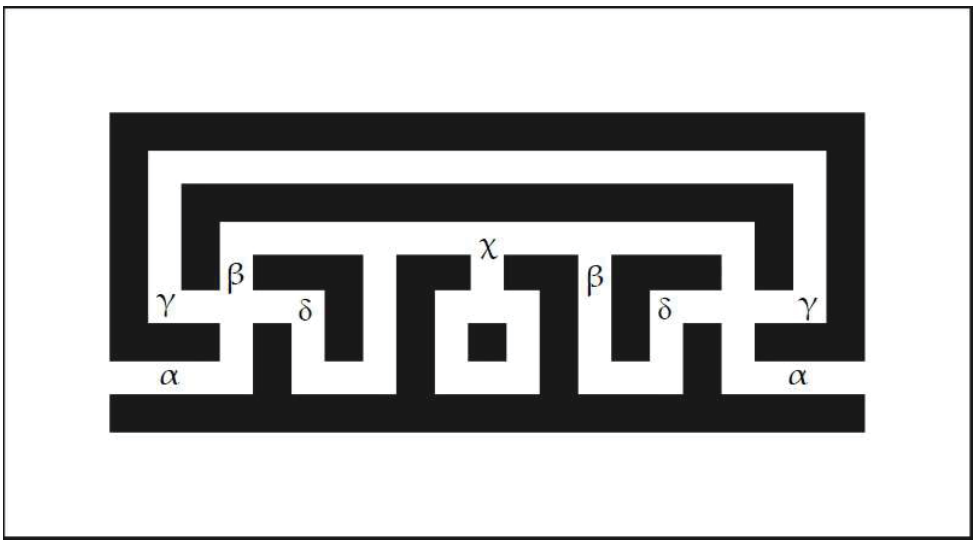

FIGURE 89

It is evident that thus, even though the square occupies a central position, it is no longer totally surrounded by the odal archimedean; consequently, IT IS NO LONGER POSSIBLE TO APPLY THE PRINCIPLE OF THE ENCLOSURE BECAUSE THE OBSESSED VALLEY IS INTERRUPTED AT DOOR X: WITHOUT PRINCIPLE AND, THEREFORE, WITHOUT TECHNIQUE.
ARCHEMONIC AND STRATEGIC OPPOSITION. Of course, this does not worry the lost viryas because now they can enter the square without difficulty, through door X; the

problem is that once there they do not know what to do to get out of the labyrinth;

Therefore, in order to force a miracle or receive some saving inspiration from above, the most practical solution seems to be to TRANSFORM THE PLAZA INTO A TEMPLE. In this phase of the fall. The outer labyrinth is endowed with a CENTRAL TEMPLE, in which the idol of the most reliable god is installed and to which a special WORSHIP is dedicated.

If we notice that the Hyperborean Pontiffs ARE BUILDERS OF WALLS OF WAR according to the Hyperborean Wisdom of the Loyal Siddhas of Agartha, and that the Priests ARE BUILDERS OF TEMPLES FOR THE WORSHIP OF THE DEMIURG, according to the Kalachakra key of the Traitor Siddhas of Chang Shambala, it will be understood that in an outer labyrinth like the one in figure 89, the deformation and loss of significance is almost irreparable: FROM VALLO OBSESSO SUITABLE TO RAISE A SITZKRIEG, A WAR OF SIEGE, AGAINST THE DEMIURGE, THE TIRODINGIBUR SQUARE ENDS UP CONVERTED INTO A TEMPLE.
In figure 89, the central black square indicates the central temple in the square, or the corresponding idol. But this will not be all, although it seems a lot: the degradation will continue and, in a later cultural phase, the temple will be required to possess four lateral doors, analogously to how it has been represented in figure 90.

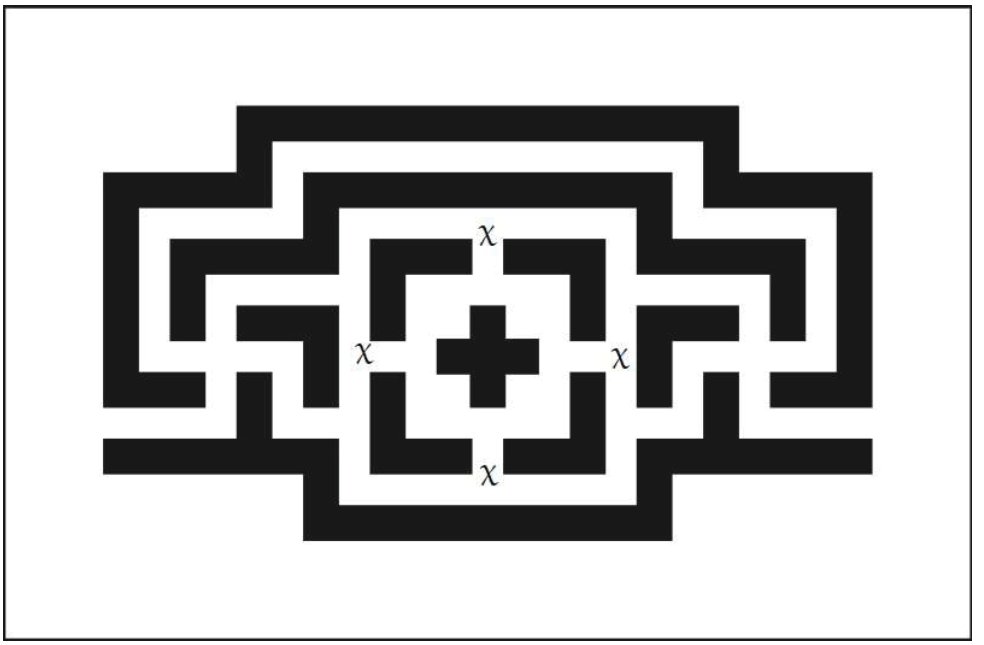

FIGURE 90

The reason for this requirement must be sought in the unconscious of the lost viryas, more precisely, in the "QUADRANGULARITY OF THE SPHERE OF SHADOW" caused by the genetic key; the following paragraph transcribed from clause J of volume 2 of the second part of the FSH will help us to remember that effect: "The Symbol of the Origin, by causing the distomy of all continuous meaning of the psychic structure, by turning it into an "inner labyrinth" for the apperception of the lost Self, produces a curious subjective effect called "quadrangularity of the shadow sphere". This effect, which is nothing more than the assimilation of the whole shadow sphere to the form of the tetrarch, produces in the I the impression that the unconscious of the psychic structure is governed by the number four; inversely, it usually happens that THE NUMBER FOUR UNCONSCIOUSLY RULES THE APERCEPTION OF THE SELF AND DETERMINES THE
CARDINALITY OF THOUGHT. The four seasons, the four cardinal points, the four winds, the four elements, the four ages, etc., are arbitrary divisions of the real caused by the "tetrarchic" form of the shadow sphere". And, we could add to these examples, THE FOUR DOORS OF THE TEMPLE IN FIGURE 90. It is clear, then, that the lost viryas who projected the four doors of the central temple had their Ego objectively misplaced in the tetrarchic points of the LABRELIX path because of the spiritual enchainment by genetic key.

The first guideline commands to "ANALYZE THE CENTRALITY OF THE ODAL RUNE" in the outer labyrinth sign considered. Still with reference to the tirodingiburr of figure 87, the labyrinths of figures 89 and 90 reveal the deformation of the odal archemone and its replacement by a quadrangular temple, due to the loss of the right angle: the temple, however, still preserves the central location of the odal rune and can only be reached by means of a network of corridors. That is, part of the original meaning has been preserved as there is still an entrance alpha (α) and an "exit" tau (τ) "towards heaven" or "towards God", etc., represented by the central temple. The one who enters through alpha is equally subjected to the sequence "search, option, and choice", although, after finding the corridor leading to the beta center, the entrance to the temple will not offer any "Mystery" due to the permanent opening presented by the X door. As a conclusion of this analysis it can be diagnosed that the labyrinths of figures 89 and 90 are only suitable for the First Step of Wotan's solution, "awakening and orienting": the comprehension of the meaning "search, option and choice", indeed, awakens and orients the lost virya, and could even induce the "gnosis of the outer labyrinth", that is, it allows to complete the First Step. However, the loss of the secret of the right angle and the absence of the odal rune in the center of the labyrinth, prevent the use of the "principle of the isolation of the Self", the revelation of the "secret exit" in which the Second Step consists.

The consequences of these deformations could not be more negative for the virya: once AWAKE, that is to say, aware of his misguidance, and ORIENTED toward the Origin, in the center of the labyrinth he no longer finds the liberated square from which the Origin is observed and the spiral staircase toward the tau point is built, but a temple dedicated to the cult of the One, that is, a position to take the "great leap" toward the Principle. In the outer labyrinths of the type shown in figures 89 and 90, according to the first guideline, the virya runs the certain risk of becoming a sinarchic initiate and being incorporated into the hierarchy.

White of Chang Shambala: instead of the "return to the Origin" of the Self, the operation of these deformed labyrinths leads the soul subject back to the Principle of the Archetype, causing the definitive and irreversible draining of the Symbol of the Origin (see article O of the Fourth volume of the FSH).

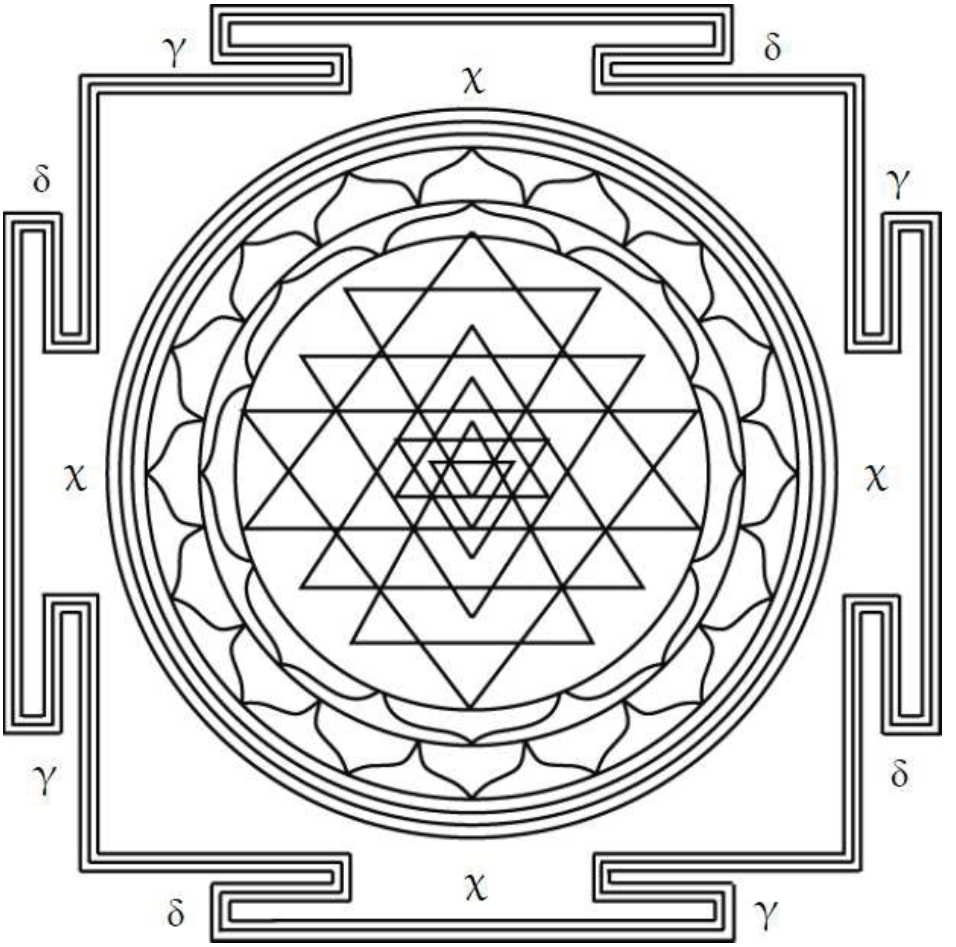

FIGURE 91

Undoubtedly, a process of degradation such as the one we are analyzing was not going to stop in the labyrinth of figure 90. The next step of the fall consisted in the exaltation of the central temple and in the reduction of the corridors leading to the four X doors: as can be seen in figure 91, there is no possibility of using the outer labyrinth to take the First Step of Wotan's solution. The labyrinth, barely recognizable in this YANTRA called SCHRY, no longer poses the sequence of "search, option and

choice" to the lost virya: there is no longer an alpha entrance leading to a disjunctive, nor a beta corridor to the tau square; only two side corridors allowing direct access to the central temple are preserved at each X door. An even more exoteric variant of the schry yantra has finally eliminated the gamma (γ) and delta (δ) side corridors, as shown in Figure 92: only the four angles between the X gates, which barely recall the central Odal rune, remain here from the original tirodingiburr.

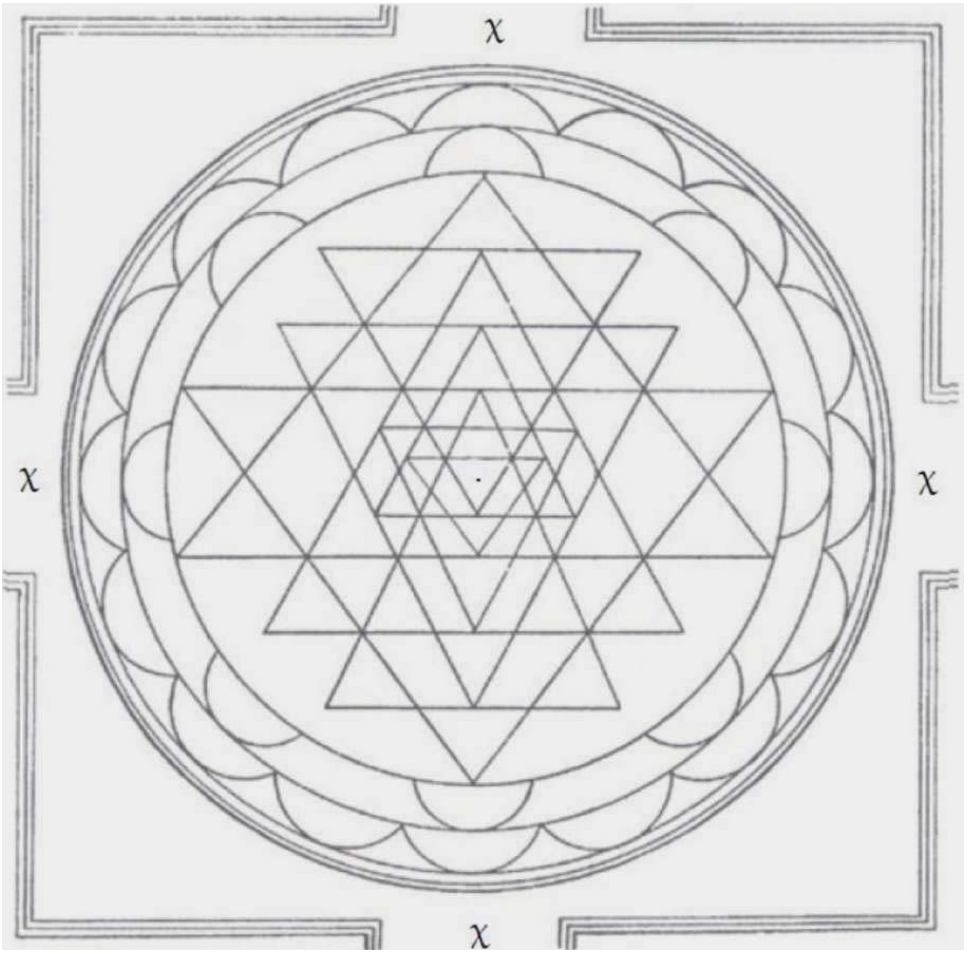

FIGURE 92

The yantras of figures 91 and 92, although lacking in usefulness for the solution of Wotan, or perhaps precisely because of it, are actively employed in the meditation techniques of kundalini yoga, that is, for the synarchic initiation. That is why, in the central square, the sacred symbol of the pasu is usually represented: the spiral or some matrix of the snail design; or a specific chakra: the tapasigno of an organ, for example; the VOX of the Kundalini logos, when circulating through the ELIX channel, is thus sought to recreate this or that organ affirmed with the yantra, or to empower the soul subject to take the "great leap" that identifies it with the Principle of the Archetype, with the One, and transforms it into a sinarchic initiate.

As the SIMPLE MANDALS, or yantras, that kundalini yoga employs are all derived from the schry yantra, we will take the opportunity here to warn of the dire consequence that its operational use as an "initiatory sign" may have for the lost virya. Let us begin by stating that, AS AN INITIATIC SIGN, THE EXTERNAL WOTAN LABYRINTH IS ESSENTIALLY OPPOSITE TO THE MANDALA.
SIMPLE OR SCHRY YANTRA (Figure 91). Why? Answer: because while tirodingiburr propitiates the liberation of the fettered Spirit, making it possible for the Self to isolate itself from the conscious subject and to strengthen itself volitionally, the schry yantra, on the contrary, strengthens the psychic subject, BALANCES the psychic structure, and increases the submission of the Self in the psychic immanence. We will explain this in more detail below.

In the Hyperborean Initiation, the proposed objective is the solution of Wotan: First Step, to awaken and orient through the understanding of tirodingiburr; Second Step, to reveal the secret way out through the gnosis of the inner labyrinth, gnosis arrived at by noological induction of the outer labyrinth sign. Such a gnosis, which clarifies the situation of the Self with respect to the Origin, is a strategic and, therefore, warlike act; this means that the Origin, its position, cannot be reached peacefully, without struggle, for, BETWEEN THE SELF AND THE ORIGIN, THE ENEMY ALWAYS IS. That is why Wisdom Hyperborea proposes to the virya TO DECLARE THE WAR HIMSELF, PROJECTING THE LAW OF THE FENCE ON THE ODAL ARCHEMON, ISOLATING THE PLAZA TAU, AND OCCUPYING IT IN THE RIGHT KAIROS: WITH THE SELF ISOLATED IN THAT STRATEGIC SPACE, IT WILL BE POSSIBLE, THEN, TO HEAD TOWARDS THE ORIGIN AND RELEASE THE CAUTIVE SPIRIT.

In synarchic initiation, the proposed objective is identification with the One, by means of the "great leap" towards the Archetypal Principle. This objective is to be achieved with the help of kalachakra techniques, which consist mainly in administering to the virya an initiatory sign, generally a schry yantra or a quadrangular mandala with a central chakra: the principle of INDUCTION is also used here to ensure that the contemplation of the mandala transfers internally its semic structure. But the introjected mandala is a quadrangular temple in whose center a chakra has been symbolized: the techniques of kundalini yoga try that such a chakra is placed on a corresponding inner organic chakra, by action of the "principle of phonetic selection". It is thus sought that the VOX of the Kundalini logos adjusts the function of the organ to the capacity of the mandalic chakra: in this way, a yogi can recreate and harmonize the entire microcosm. It is clear, then, that if the virya receives a mandala as an "initiatory sign", and does not immediately isolate it with the principle of encirclement, sooner or later he will introject by psychological induction and put the VOX in contact with the capacity of the mandalic chakra, with its characteristic Word or bija; and this contact, by the principle of phonetic selection, will STABILIZE the function of that organ which the mandala reflects, that is, it will SET AN INNER CHAKRA.

In the case of a quadrangular mandala such as the schry yantra, what will be this FIXED inner chakra? Answer: naturally, THE PSYCHIC TOTALITY. Every such mandala, received as an "initiatory symbol", that is, consciously, whatever its inner chakra is, IS INTRODUCED AS A RECORD OF THE CULTURAL STRUCTURE, AS A SEEMIC PROFILE THAT OVERLINES THE INNER POLYSEMIC REALITY, WHERE IT BELONGS OR FITS: THEREFORE, THE MANDALIC CHAKRA IS SITUATED ABOVE THE ORGANIC CHAKRA, AS EXPLAINED, WHILE THE MANDALIC QUADRANGULARITY IS SUPERIMPOSED ON THE "QUADRANGULARITY OF THE SHADOW SPHERE", THAT IS, ON THE "QUADRANGULARITY OF THE SHADOW SPHERE".
PSYCHIC TOTALITY. It is evident that: if the plane of the psychic structure is the sacred symbol of the pasu, the spiral sign; and if now that structure appears framed; then, in the center of the quadrangularity will be the center of the spiral, the "center of reference" of the sphere of consciousness or scheme of oneself. In other words, the center of the quadrangular mandala or schry yantra coincides with the center of the sacred symbol of the pasu, that is, therein lies a YOD, an indiscernible point, an Eye of Abraxas.

The quadrangular mandala or schry yantra, according to its design, can contain symbols corresponding to some parts or to the totality of the psychic structure: when it is introjected, the VOX of the microcosmic logos FIXES and STABILIZES that content. That is why it is usually affirmed, and the Swiss psychiatrist C. G. Jung has been responsible for demonstrating it. G. Jung has been in charge of demonstrating it, that the MANDALA IS CURATIVE, that is to say, that it exerts a therapeutic effect on subjects suffering from psychotic states or MENTAL IMBALANCE. Precisely, the reestablishment of equilibrium comes from the FRAMING AND FIXING function of contents that the mandala fulfills when applied as a cutout or limit of the cultural structure, thus reducing the numinous action of the unconscious, radiating the autonomous myths, and SIGNALING THE "SELF". This Jungian "SELF", of course, IS NOT THE SELBST of the Hyperborean Wisdom, but THE "CENTER OF REFERENCE" OF THE SELF-SCHEME, THE YOD, THE CENTER OF THE SPIRAL THAT COINCIDES WITH THE CENTER OF THE MANDALA: A CENTER THAT IS STANDING OUT OF THE ALL DISTANT FROM THE SELF, PARTICULARLY IF THE SELF IS IN SOME WAY REORIENTED TOWARDS THE ORIGIN. WELL THEN, THE MANDALIC HEALING, THE PSYCHIC EQUILIBRIUM OBTAINED BY THE MANDALIC FRAMING, DEFINITELY DISORIENTS THE SELF FROM THE SELBST AND BRINGS IT CLOSER TO THE "SELF", TO THE CENTER OF THE SPIRAL, THAT IS TO SAY, IT PLUNGES IT DEEPLY INTO THE IMMANENCE OF THE "SELF", THE CENTER OF THE SPIRAL.
CONSCIOUS SUBJECT. Such is the effect of the mandalic CURE, in everything similar to that of the synarchic initiation: a psychic equilibrium achieved on the basis of an enervation of the Ego, the submission of the Ego to the conscious subject: in short, an affirmation of the spiritual enchainment.

For the Hyperborean Wisdom, this "cure", this "restored equilibrium", is nothing more than a new and worse chaining to the microcosmic organism because a mandalic distribution of the psychic structure implies EQUILIBRIUM "WITH" DISORIENTATION; STABILITY " IN" THE OUTRAGE; HARMONY " WITH".
BEWILDERMENT; ETC. On the contrary, the Hyperborean Wisdom REQUIRES OF THE

DISBALANCE to be understood and applied in individual strategies of liberation. But it is not a question here of sketching a eulogy of psychosis but of advocating the imbalance of Parsifal, the "pure madman" of the Arturean sagas.

Strictly speaking, the fact that it is necessary to begin with a psychic imbalance in order to reach a new and higher consciousness was noticed by C. G. Jung himself. Jung himself, who wrote in "THE SELF AND THE UNCONSCIOUS": "I consider the loss of equilibrium as something convenient, since it replaces the failed consciousness by the automatic and instinctive activity of the unconscious, which is directed towards the establishment of a new equilibrium, a GOAL that will be reached as long as the consciousness is capable of assimilating the contents produced by the unconscious, that is, to understand and elaborate them". But what would be this goal that, according to C. G. Jung, the consciousness must reach? Answer: the "individuation of the conscious subject", the identification of the "I" with the "self" or center of the schema of oneself. Of course, here we disagree with the Swiss sage because, although the contemplation and introjection of the mandala effectively produces a "new equilibrium", such "fixation" of the psychic structure will be far from favoring spiritual liberation: on the contrary, such liberation becomes possible when the ego moves away from the center of itself or "self", and moves towards the selbst, smoothing that strategic distance that means the "inner labyrinth symbol".

In short, THE VIRYA MUST NOT ACCEPT THE MANDALA AS AN INITIATIC SYMBOL SINCE IT DOES NOT LEAD TO SPIRITUAL LIBERATION AND, IN THE CHANGE, INCREASES THE ENCRADEMENT BY ENCRADING THE SELF IN THE CENTER OF THE PSYCHIC MANDALIC STRUCTURE. THE LABYRINTH, ON THE CONTRARY, "UNBALANCES" AND REVEALS THE INNER SITUATION, IMPELLING THE SELF TO SEEK THE SECRET WAY OUT.

The application of the first guideline in the morphological analysis of the outer labyrinth signs indicates that the process of degradation culminates in the disappearance of the central PLAZA tau and its replacement by an ENCRUCIJADA of paths: figure 93 exemplifies this result. Thus, the odal runic sign, which was originally located in the center of the outer labyrinth (figure 87), and which constituted an odal arquémona (figure 88) suitable for projecting the beginning of the enclosure and isolating a square in the Valplads, was deformed (figure 89) and transformed into the mandalic plane of the temple (figures 90, 91 and 92) rendering it useless for the Second Step of Wotan's solution; finally, the process concludes when the odal rune, in any of its deformed variants, loses its central position and disappears from the outer labyrinth sign (figure 93). Consequently, figure 93 represents the worst case of the series, when the loss of centrality of the odal rune determines its meaninglessness and inoperability for the purposes of the Second Step; however, this maze is still useful for the First Step as it presents the initial OPTION gamma (γ) or delta (δ): of these two corridors, one leads to the central crossroads while the other (γ) is closed, i.e., HAS NO EXIT; it is clear that, despite the decadence of this sign with respect to tirodingiburr, it is not difficult to reveal the meaning of "search, option and choice" and thus induce the virya to take the First Step: AWAKENING AND ORIENTING toward the center. THE DIFFICULTY COMES FROM THE FACT THAT

THE "ORIENTATION" OBTAINED WITH THIS SIGN NO LONGER REFERS TO THE CENTRAL TAU SQUARE AND THE TAU POINT, BUT TO THE "SIGN OF THE CROSS".

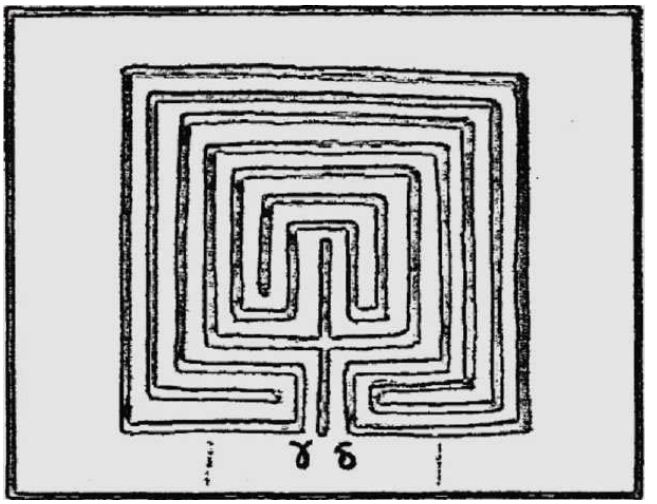

FIGURE 93

E4 - The Mandala of Shambhala and the first pattern.

The process of degradation described in E3 has certainly not been accidental. On the contrary, there has existed since ancient times, and continues to this day, a cultural conspiracy against the sacred symbol of the virya to cause its degradation and change of meaning: the authors of the destructive plan are, as usual, the Traitor Siddhas; and the executors: the Masters of the White Hierarchy and their agents of the Universal Synarchy. Taking into consideration this enemy plan, it is evident that the deformation demonstrated by the first pattern is not a casual product of the imagination of the lost viryas but the concretization of a strategic objective: THE TRAITOR SIDDHAS WERE INTERESTED FROM THE BEGINNING IN THE REPLACEMENT OF THE ODAL RUNE BY THE SQUARRANGULAR SCHRY YANTRA TEMPLE IN THE "CENTRAL" POSITION OF THE OUTER LABYRINTH SIGN. With

In other words, faced with the impossibility of preventing the dissemination of Tirodingiburr among the Hyperborean lineages, the Traitor Siddhas planned its deformation and adaptation to the synarchic strategy, that is to say, they proposed to modify the sacred symbol of the virya so that, instead of operating as an instrument of spiritual liberation, it would operate as a REINFORCER of the spiritual enchainment, instead of operating as an instrument of spiritual liberation, it would operate as a REINFORCER of spiritual enchainment and, to that end, the fundamental change consisted in eliminating the odal rune, the Sacred Name of Wotan, from its central position, and placing in its place the temple of the figure 91. The "fixing" effect that this mandalic form exerts on the psychic structure has already been explained, and it will not be difficult to understand that the "I" will end up even more chained if the First Step refers or ORIENTATES it toward it. But what is certain is that, in addition to this framing and fixing purpose, there is a fundamental motive for directing the deformation of the sacred symbol of the virya in the sense of

pointed out: ADAPT THE EXTERNAL LABYRINTH TO THE "MANDALIC SHAPE OF THE KALACHAKRA KEY".

Here is, synthetically, what this means: BY THE KALACHAKRA KEY THE SPIRIT HAS BEEN CHAINED TO THE ANIMIC SUBJECT OF THE PASU, MANIFESTING ITSELF AS A "LOST SELF" TRANSITTING A LABRELIX PATH, BY TIRODINGIBURR THE LOST SELF CAN ORIENT ITSELF ON THE LABRELIX PATH AND DISENGAGE ITSELF FROM THE ANIMIC SUBJECT. THE KEY KALACHAKRA AND TIRODINGIBURR ARE, THEREFORE, OPPOSITE SIGNS: ONE CHAINS WHILE THE OTHER LIBERATES THE SPIRIT. IT IS UNDERSTOOD, THEN, THAT THE INTEREST OF THE TRAITOR SIDDHAS IS CONCENTRATED IN NEUTRALIZING THE LIBERATING POWER OF TIRODINGIBURR. HOW CAN TIRODINGIBURR BE NEUTRALIZED? ANSWER: BY REPLACING THE ODAL ARCHIMONA WITH THE CENTRAL TEMPLE, THAT IS, BY TRANSFORMING TIRODINGIBURR INTO A SIGN OF THE KALACHAKRA KEY.

FIGURE 94

The answer will become clearer as soon as we examine figures 94 and 95, known as SHAMBALA MANDALAS. In reality, these "mandalas" are representations of the kalachakra key: compare the quadrangular temple in the center of the mandalas, with figure 91, and it will be understood how the sign tirodingiburr can be neutralized. THE SACRED SYMBOL OF THE VIRYA, TIRODINGIBURR, WILL BE NEUTRALIZED WHEN THE ODAL RUNE, DESTINED TO "ISOLATE THE SELF", IS REPLACED BY THE QUADRANGULAR, TETRARCHIC TEMPLE, WHOSE PURPOSE IS TO ENCHAIN THE SELF: THE DEFORMATION OF ODAL, AND ITS CONFORMATION AS A CENTRAL TEMPLE, HAS THE OBJECTIVE OF TRANSFORMING TIRODINGIBURR INTO A KEY SIGN.
KALACHAKRA. This is the real reason for the deformation shown by the first pattern of morphological analysis.

FIGURE 95

*NOTE: In this digital version of the FSH I have placed 2 digitized images (Figure 94 and 95), and also the original copy of Nimrod's images, because they have some differences, and the idea is not to change the original message of the book.

FIGURE 96

FIGURE 97

As for the "Mandalas of Shambhala", it can be added that they represent the vision of the REAL KALACHAKRA SYSTEM. The greater circle, in fact, is nothing other than the TAPASIGNO of the O.C.E. seen on the CHAMBER OF ENTRANCE: THE CIRCLE IS ALSO THE SECTION OF THE CONNECTION OF MEANING OR CULTURAL RECORD SEEN FROM ITS DIMENSION OF UNDERSTANDING. What shows us the
The mandalic circle of figures 94 and 95 is, therefore, a "door of Shambhala": "the path to Chang Shambhala begins in the "entrance chamber" of the Kalachakra real register, that is to say, in the tapasigno (E). And it should be noted that, being the extension of the real system "between the earth and the Sun", it is not necessary to place oneself in I.H.P.C. to face the tapasigno because "THE KALACHAKRA ROYAL SYSTEM OFFERS ITS COMPRESSION FROM THE FRONT".

The mandala is the sign of the kalachakra key: outside the mandala, that is to say, outside the real kalachakra system, is the external world of the virya, his usual axiological context; however, in that "external world", which integrates the sky and the Earth, valleys and mountains, THE SUN IS NOT REPRESENTED: this is because the Sun is in the referent cultural object (O.C.R.) of the real kalachakra system and, therefore, hidden behind the mandala, at the end of the EXTENSION of the Cultural Register; in the Sun is the O.C.R., the SACRED SYMBOL OF THE PASU, the SPIRAL SIGN; that is the farthest end of the real System. At the nearer end, that is, on Earth, is the emerging cultural object (E.C.O.), that is, the Symbol of the Origin, REPRESENTED IN THE MANDALS BY THE CENTRAL SQUARE TEMPLE: and in the center of the central temple, marked with a small circle, is always the YOD, the Eye of Abraxas, the center of the evolutionary spiral, the "self" of C. G. Jung, the actual monarch point, etc. In this central point, in a tetrarch on a monarch (figure 95), is situated the imprisoned "I" which the archetype odal of tirodingiburr pretends to isolate: it is evident now that such a pretension will be neutralized if in place of odal a central temple is installed, since, in this way, the sacred symbol of the virya will have been transformed into a representation of the kalachakra key.

E5 - Second guideline.

Sacred symbols represent metaphysical truths; the outer tirodingiburr labyrinth, for example, being archetypically interpreted by the runic signs that compose it, has a metaphysical meaning that we have explained.

Consequently, the DEFORMATION of a sacred symbol must correspond to a modification of the meaning, that is, to a deformation of the metaphysical truth represented: a sacred symbol, obtained by transformation of another original sacred symbol, will signify a metaphysical truth similarly transformed from another original metaphysical truth; even the slightest variation in the semic structure of a sacred symbol has a meaning with respect to the original truth. This clarification acquires particular relief if we refer to a concrete case, for example, to the exterior labyrinth of figure 89; it presents evident deformations with respect to the original sacred symbol tirodingiburr (figure 87), but what do these deformations MEAN? Answer: the deformations correspond to a chain of causes and effects whose synthetic statement is the following:

I) THE LOSS OF THE SECRET OF THE RIGHT ANGLE CAUSES DEFORMATION OF THE ODAL ARCHIMONA;

II) THE DEFORMATION OF THE ARQUÉMONA ODAL FORMS A CENTRAL TEMPLE, ENDOWED WITH A PLURALITY OF DOORS THROUGH WHICH IT IS POSSIBLE TO ENTER WITHOUT OBSTACLE;

III) THE PLURALITY OF ACCESSES TO THE CENTRAL TEMPLE CAUSES THE DEFORMATION OF THE LEADING RUNE GIBUR, THE TRIDENT OF POSEIDON;

IV) GIBUR DEFORMATION CAUSES THE APPEARANCE OF TWO OPPOSING CONDUCTIVE SWASTIKAS (FIGURE 89 AND 90);

V) FINALLY, THE LABYRINTH HAS TWO OPPOSITE ALPHA ENTRANCES, ONE IN EACH SWASTIKA, LEADING TO THE CENTRAL TEMPLE, AFTER RESPECTIVE FORKS IN THE PATHS.

From this statement it is only appropriate to clarify sentence IV, which expresses THE HYPERBorean CANON OF THE DUALITY AND OPPOSITION OF PRINCIPLES. In fact, according to the Hyperborean Wisdom, THE ONE PRINCIPLE OF THE ORIENTATION OF THE SELF IS REPRESENTED BY THE RUNE GIBUR WHEN THE LOST SELF, OBJECTIVELY EXTRAVERTED ON THE PATH LABRELIX, ENTERS THE TAU PLACE OF THE ODAL ARCHEMON OF TIRODINGIBURR, IT DOES SO BY TRANSITTING THROUGH THE GIBUR RUNE "AS THE TRIDENT OF POSEIDON", THAT IS, FROM ALPHA (α) TO BETA (ß); THE TRIDENT OF POSEIDON IS "THE WEAPON OF THE SIDDHAS AND ONLY IF THEY PLACE IT IN FRONT OF ODAL, IN THE KAIROS OF INITIATION, CAN THE SELF REALLY ENTER THE ARCHIMONA ODAL AND BE ISOLATED FROM THE SOUL SUBJECT. THAT IS WHY GIBUR REPRESENTS THE "UNIQUE PRINCIPLE OF THE ORIENTATION OF THE SELF": THERE IS NO OTHER WAY, APART FROM THE TRANSIT THROUGH THE TRIDENT OF POSEIDON, TO FIND THE SECRET EXIT THAT LEADS TO THE LIBERATION OF THE SPIRIT. THE TRANSFORMATION OF THE ODAL ARCHIMONA INTO A TEMPLE (I, II, III) CAUSES THE TRANSFORMATION OF THE SINGLE PRINCIPLE INTO A PAIR OF OPPOSITE PRINCIPLES (IV), I.E. THE TRANSFORMATION OF THE LEADING RUNE GIBUR INTO TWO LEADING RUNES ESVÁSTIKAS. FOR THE HYPERBOREAN WISDOM, THE OPPOSITE SWASTIKA APPEAR WHEN THE UNITY OF GIBUR HAS BEEN BROKEN; CONSEQUENTLY, NO ONE CAN ORIENT HIMSELF SPIRITUALLY RELYING ONLY ON ONE SWASTIKA; AND NOT EVEN WITH THE OPPOSITE PAIR WILL HE BE ABLE TO DO SO IF HE IS NOT ABLE TO SYNTHESIZE THEM INTO GIBUR, IF FROM THE DUALITY OF THE SWASTIKA HE DOES NOT REACH THE SINGLE PRINCIPLE OF GIBUR, THE TRIDENT OF POSEIDON.

The second guideline demanded: TO ANALYZE IF THE GIBUR RUNE HAS BEEN BROKEN INTO TWO OPPOSITE SPECTRAL RUNES. By applying this guideline in the morphological analysis of the outer labyrinth signs, we will be able to verify if the single principle of orientation of the Self has been split into two opposite principles: if this has occurred, the immediate conclusion is that, with such a sign, neither the orientation of the Self, nor much less its runic isolation, will be possible; on the contrary, one, or the two swastika, lead directly to the central temple, AS IS OBSERVED IN THE SCHRY YANTRA IN FIGURE 91 WHERE THE TWO SWASTIKAS APPEAR COMBINED TO LEAD TO THE FOUR ENTRANCES OF THE TEMPLE: "ONLY GIBUR, THE TRIDENT OF POSEIDON, IS THE UNIQUE PRINCIPLE OF ORIENTATION OF THE SELF".

E6 - Gibur, the weapon of the Tyrodal Knight.

The Tyrodal Knight is the virya whose Self has been isolated, during the kairos of the Hyperborean Initiation, by the Sacred Tyrodal Rune. The ARMADO of the Tyrodal Knight consists of the inner embodiment of the rune gibur in the fenestra infernalis of the rune odal: a semic disposition is thus formed, the analogical representation of which is the tirodingiburr of figure 87. To visualize the explanation, let us suppose that the Ego of a Tyrodal Knight is isolated in the tau square of the tirodingiburr: in that case, the Ego operates on external reality, on the conscious subject, THROUGH THE FENESTRA INFERNALIS, that is, through the right angle facing the beta(ß) corridor of the rune gibur. It is evident that, seen from the isolated "I", the rune gibur has the character of the SWORD OF WOTAN (see figure 62) and for that reason, SINCE THE "I" EXPRESSES ITS SELF THROUGH ITS INTERMEDIATE, IT IS SAID THAT "THE WEAPON OF THE THYRODAL KNIGHT IS THE
SWORD OF WOTAN". The Hyperborean Wisdom highlights, mainly, three properties of the weapon of the Tyrodal Knight: the sword of Wotan is, at the same time, the verb, the thunderbolt and the stone of the thunderbolt. The "VERB" because it is HIS WARRIOR EXPRESSION: THE VERB OF THE THYRODAL KNIGHT "IS" THE SWORD OF WOTAN.

The "RAY" FOR BEING THE verb expression of the BIRDS' TONGUE ( ), of the Tirodal language of the Loyal Siddhas: THE VERB OF THE TIRODAL KNIGHT IS THE SWORD OF WOTAN, THE RAY. And the "STONE OF THE RAY" because the Self of the Tyrodal Knight applies the archemonic technique by projecting the infinite pole on the fenestra infernalis of the odal rune, and the strategic opposition on the sword of Wotan, gibur, which is then THE STONE OF THE RAY, VAJRA: THE VERB OF THE TYRODAL KNIGHT IS THE SWORD OF WOTAN, THE RAY, AND THE STONE OF THE RAY.

In Part One, it was stated that: THE WEAPONS OF THE VIRYA ARE THE RUNES; and in the Second Part, the following question was posed: "what was the mission of war that Christ Lucifer entrusted to Wotan and that motivated his decision to lie chained to the Yggdrasil tree? Answer: to provide the white viryas, the Aryans, with an arsenal of SYMBOLIC WEAPONS with which they could resign their designs and become independent of the determinations of the Demiurge. These signs would later be known as RUNES...". The RUNES are, then, THE WEAPONS OF THE VIRYA and we have just seen that the weapon of the Tyrodal Knight, the sword of Wotan, is the RUNE GIBUR. But, according to the cardinal principle of Noological Ethics, THE TRUTH OF THE VIRYA IS THE RUNES. Joining both concepts, the rune as truth and the rune as weapon, it is easy to understand another principle of the Hyperborean Wisdom: FOR THE VIRYA, THE TRUTH OF THE UNCREATED RUNE IS THE MOST POWERFUL WEAPON THAT EXISTS.

When the Tyrodal Knight discharges the thunderbolt of his word with the sword of Wotan, the wound he inflicts on the enemy is a sign impossible to erase because it consists of the absolute truth of the uncreated rune: before it, under it, the essential falsity of the demiurgic designs is uncovered and his resignation is inevitable.

E7 - Third guideline.

After the loss of centrality of the odal rune, highlighted by the first guideline, and the splitting of the unique principle of orientation of the ego, described by the second guideline, the most important deformation of the outer labyrinth signs is the so-called: RUNE INVERSION, denounced by the third guideline. This deformation consists in TRANSFORMING A " CONDUCTIVE" RUNE SIGN INTO A " LIMITING" OR " LIMITING" SIGN.

VICEVERSE: it is what happens in figure 93, where the CONDUCING RUNE GIBUR has been transformed into LIMITING. In other words, the rune gibur, which in figure 87 consists of FOUR CORRIDORS and a CROSS, in figure 93 appears with full strokes pointing to the "limiting wall" of the corridors; thus, by "runic inversion", in the center of the labyrinth has now been placed the CROSS of gibur, an abstract substitute for the SHAMBALIC TEMPLE. It is clear then that the labyrinth of figure 93, by runic inversion, is a representation of the Kalachakra key and, therefore, a fixing instrument of the psychic structure and enchainer of the Self.

E8 - Fourth guideline.

In spite of their deformations, all the exterior labyrinth signs analyzed up to now presented a common characteristic: THEIR RECTILINEARITY. This property allows us to group them all under the denomination of RUNIC LAbyrinths; on the contrary, the loss of rectilinearity, determines that the labyrinth signs are qualified as SPIRIFORM. In figure 98 we can observe an exterior labyrinth sign of analogous plot to that of figure 93, but lacking the rectilinearity of this one: thus, the one of figure 93 is a ROUND LAbyrinth while the one of figure 98 is its SPIRIFORM version.

FIGURE 98

To what is this particular deformation due? Answer: to the influence of the psychic subject. In general terms, the following law can be accepted: IN THE PRODUCTION OF A SACRED SYMBOL BY A VIRYA, THE INFLUENCE OF THE I RESULTS IN "RUNIC RECTILINEARITY," I.E., IN A TENDENCY TO THE SACRED SYMBOL OF THE VIRYA; WHEREAS THE INFLUENCE OF THE SOUL-SUBJECT MANIFESTS ITSELF AS "SPIRIFORM CURVATURE," I.E., AS

TENDENCY TO THE SACRED SYMBOL OF THE PASU. Hence a runic sign like the one in figure 93 can lose its rectilinearity and become similar to the spiral sign under the influence of a dominant soul subject, producing the outer labyrinth signs shown in figures 98 and 99.

The extreme case of deformation by the fourth pattern is that of the medieval druidic labyrinths, which used to be built in the floor of Gothic cathedrals, one of which can be seen in Figure 100. Why this "labyrinth" should be considered as the lowest case of degradation and the most extreme of deformation is not difficult to explain; apart from having almost no rectilinearity, i.e., being almost completely spiral-shaped, IN THIS "LABYRINTH" THERE IS NO "OBJECTIVE EXTRANGE": WHOEVER ENTERS THROUGH THE ONLY ALPHA (a) ENTRANCE, CAN ARRIVE WITHOUT OBSTACLES TO THE TAU CENTER BY JUST TRACKING THE PATH, WHICH COMES AND GOES BUT IS NEVER CUT OFF; IN THIS "LABYRINTH", IT IS NOT POSSIBLE TO EXTRAVERT, NOR IS THERE "SEARCH, OPTION AND CHOICE" BECAUSE THERE IS NO DISJUNCTION; IT IS, THEREFORE, AN ADISTOMIC PATH, A PATH REPRESENTING ELIX, THE CONTINUOUS FUNCTION OF THE EVOLUTIONARY PROGRESS OF THE ANIMIC SUBJECT, AND NOT A PATH REPRESENTING LABRELIX, THE DISTOMIC FUNCTION FOLLOWED BY THE EGO, AS IS EVERY EXTERNAL LABYRINTH SIGN.

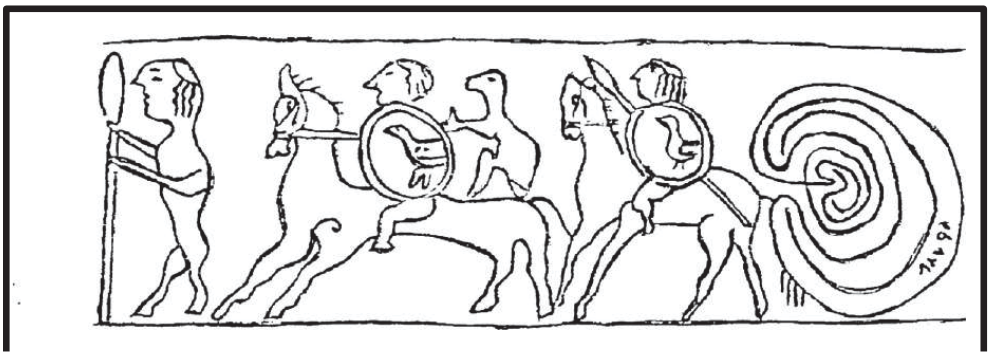

FIGURE 99

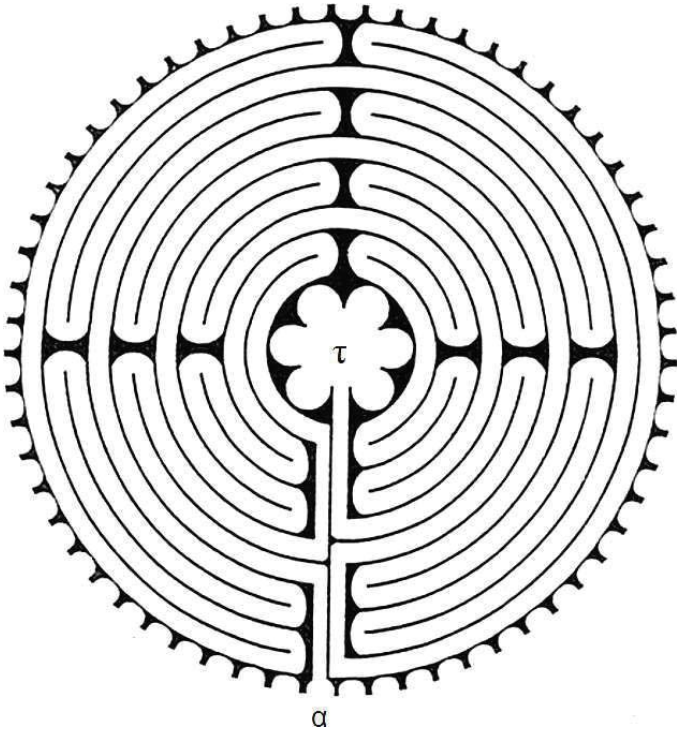

FIGURE 100

F - The sacred symbols and the sacred symbol of the virya.

In this section we have defined tirodingiburr as the "sacred symbol" of the virya; however, it is necessary to clarify that this "sacred symbol" differs from any other by its runic character, i.e., NOT ARCHETYPICAL. What such a difference means FOR THE VIRYA will become evident if we remember the effect that the sacred symbols cause when they emerge in the sphere of light OF THE PASU. We shall have to resort, then, to what we have already seen in Part One.

In the first place, we will notice that "EVERY SYMBOL THAT EMERGES IN THE SPHERE OF LIGHT ACTS, IN FRONT OF THE SUBJECT, AS THE REPRESENTATIVE OF AN ARCHETY, THAT IS TO SAY, THE SYMBOL DEVELOPS IN AN EVOLUTIONARY PROCESS THAT AIMS TOWARDS A FINAL PERFECTION OR ENTELEQUIA; DURING SUCH PROCESS THE SYMBOL ENJOYS THE ATTENTION OF THE SUBJECT".

"The symbol I', for example, is stabilized in front of the conscious subject at the level ψ' (see figure 21). The level of stabilization of every conscious representation is

reaches in a single movement that begins in the cultural structure; in Figure 21, this means that the symbol l'emerges from the plane of signification to the level ψ' IN A SINGLE MOVEMENT, progressive up to ψ and abrupt up to ψ': AT THE LEVEL OF STABILITY THE EMERGENCE ENDS AND THE PROCESS BEGINS. Stability
of a representation is experienced by the subject as the "appearance" of the image, as a symbol that suddenly emerges and becomes clear in the consciousness. But such stability does not indicate stillness, but signals only a change in the activity of the symbol: from there begins an entelechial process that can completely ENTRUST the subject's attention unless the subject has sufficient energy, that is: will, to counteract it". In short, "every conscious representation, when it stabilizes, tries to develop an entelechial process. This is because, being made up of archetypal symbols, it behaves in a manner analogous to the projection on the material plane of the universal archetypes and, as such, tends towards an entelechy. This process is, in reality, only the continuation of the movement initiated in the inverted Archetypes in the archetypal memory by reason: one can speak, with propriety, of a single phenomenon divided into several phases: phase 1 - actualization of the inverted Archetypes as schemas of the entity; phase 2 - rational representation (of the schema of the entity); phase 3 - emergence of the conscious representation; phase 4 - development of the entelechial process vis-à-vis the conscious subject. Naturally, phase 4 is always interrupted by the will of the subject, in order to maintain control of the consciousness, once it has obtained sufficient knowledge of the representation by its eidetic vision. The capacity of the conscious subject to act volitionally to divert attention from a representation is a sign of a high evolution in the psychic structure of the pasu, for such an affirmation of the subject can only occur in a scheme of self of great structural complexity: in a scheme of self that, precisely, has been integrated with representations that have completed their entelechy in the absence of the subject and form part, although unknown, of the history of the microcosm".

"We are, then, in that a highly evolved conscious subject must be able to avoid the entelechial process of the representations, a process that these try to develop because they are, beyond the image they represent, archetypal symbols in full actuality. However, there is a type of representation before whose HIGH ENERGY the conscious subject, even "the most evolved", is not only volitionally ineffective, but runs the risk of being irreversibly fragmented or definitively dissolved. Such a dangerous type of representation is called MYTH and its image SACRED SYMBOL". In what lies the DANGER of the sacred symbols for the conscious subject of the pasu? Answer: in that their entelechial process is deployed OVER the conscious subject, trying to seize his will and take control of the microcosm. To observe this process in more detail we must start from the case in which the conscious subject reflects on a fantasy, causing its rational interpretation by the animic subject of the unconscious structures and its masking with an "emerging sacred symbol", as explained in H with the example of the fish-winged God. In that case, when the sacred symbol emerges in the sphere of light, "THEN THE PHANTASY STOPS INTERVENING IN THE PHENOMENON".

AND IT IS DEFINITELY ABSENTED FROM THE OBJECTIVE PLANE. Why? Answer: Because the masking of a sacred symbol is energetically insurmountable for any ideal object. Now, every conscious representation, even that which masks a fantasy, attempts to unfold in a process the potency of its archetypal symbols, a process which, as we have seen, alienates the attention of the conscious subject and puts his volitional force to the test: THE SACRED SYMBOL, LIKE EVERY REPRESENTATION MASKING A FANTASY, INITIATES AN AUTONOMOUS ENTELEQUIAL PROCESS IN THE VERY INSTANT WHICH RUNS INTO THE SPHERE OF LIGHT. But
there is a difference between the two processes, an essential and dangerous difference: while every representation is referred to itself, to the scheme of itself, that is, to the sphere of consciousness, the sacred symbol is presented in the sphere of light REFERRED TO THE CONSCIOUS SUBJECT; this happens because the sacred symbol is mounted, from the outset, on a fantasy, on an ideal object essentially sustained by the subject. This will be better understood if we remember that every phantasy represents objects, or objective situations, unreal, without existence in the external world; such unreal objects, "objects of the phantasy" or "phantasms," can only exist in the mind as products of the conscious subject. The conscious subject sustains the existence of the phantasy, however evidently unreal its content may be, and therefore the sacred symbol, which is superimposed upon it, which receives its foundation from it, is also essentially propped up by the conscious subject, referred to it."

"The sacred symbol, whose emergence had as its origin the apperception of a fantasy, manifests itself before the conscious subject, IN SUBSTITUTE OF THE FANTASY, as an object of apperception; consequently: sustained by him and referred to him. This referential difference, which we have tried to clarify, implies a diametrically opposite effect caused by entelechial processes. If the ideal object is a representation, referred to itself, ITS PROCESS WILL BE DEVELOPED IN FRONT OF THE SUBJECT, AS
SPECTACLE; and the conscious subject, as a spectator, will be able to ATTEND or not to such a spectacle: if he wishes to know, he will pay attention to the process, but his volitional energy will allow him to interrupt it by withdrawing his attention, removing it from the present. The SACRED SYMBOL, ON THE CONTRARY, WILL TRY TO DEVELOP ITS PROCESS ON IT, INVOLVING IT AS AN ACTOR AND NOT AS A MERE SPECTATOR" (Item H
of the functioning of the pasu's sphere of consciousness, First part of FSH)

"The important thing now is to understand that the sacred symbols, from the moment of emergence, transcend the physical plane of the microcosm and PARTICIPATE IN THE METAPHYSICAL PLANE OF THE MACROCOSM. This "participation
metaphysics" means that the sacred symbol represents both the myth, or archetypal symbol, structured in the scheme of the microcosm and a psychoid Archetype of the macrocosm: its "truth" is a transcendent truth. But why is such transcendence only possible WHEN THE SACRED SYMBOL EMERGES, that is, when it becomes conscious, and not before? Answer: Because only then, when there is

In the case of a "sacred symbol", "representation of a myth", it is the case that an archetypal symbol, situated at the beginning of the formative scale of the design, is ENERGETICALLY ACTIVATED SEPARATELY: by actualizing the sacred symbol a link in the chain is disengaged; but such a link can only exist separately if it PARTICIPATES of a universal Archetype and is sustained by it. We have seen that the myth can FAGOCITATE the cultural subject as long as it is in its schematic context and as long as the subject manifests volitional weakness; but if the subject withdraws into its habitual context the myth means nothing; the subject might even ignore all his life, and this is most common, the existence of structured myths. But, if a myth is represented out of its context, this is equivalent to separating the first link of an evolutionary chain that goes from the universal archetype to the entity, that is to say, it is equivalent to updating in the microcosm a universal archetype in the first moment of its
EVOLUTIONARY UNFOLDING. So that the sacred symbol, by emerging in the sphere of light and replacing fantasy as the object of apperception of the conscious subject, IS PUTTING THE CONSCIOUS SUBJECT NOT IN MERE CONTACT WITH THE SKEMATIC MYTH BUT WITH A UNIVERSAL ARCHITECTURE, AND, THROUGH IT, WITH
It is certain then that every sacred symbol, whatever its sign, from the complex Olympian Zeus to the abstract cross, represents the God of the Universe, the One, the cosmic Demiurge: the sacred symbol, in a metaphysical background to be transcended, participates, or is the revealed manifestation, of the Will of the One".

"The Will of the Demiurge, present behind the sacred symbols, explains why his appearance before the conscious subject never causes a madness of the type described as "first phenomenon". Here, on the contrary of a formal regression to the primitive world of myth, there is the "danger" of becoming "God's representative on Earth," prophet, divine envoy, social reformer, hero, man of destiny, etc.; that is, there is the danger of the soul subject identifying with a collective function and ceasing to evolve as an individual. Such is the "danger" that the conscious subject runs if he is phagocytized by the sacred symbol; but in this case it is a "legal" madness necessary for the micro and microcosmic objectives of the finality of the pasu".

Now, the statement that "EVERY SACRED SYMBOL REPRESENTS THE ONE", AND TRANSMITS ITS WILL TO THE ANIMIC SUBJECT, refers, since
then, to EVERY SACRED SYMBOL FOR THE PASSU. In the case of the virya, as mentioned at the beginning, his "sacred symbol" tirodingiburr presents a special difference with respect to the "sacred symbols for the pasu" that we have been considering. This difference will become evident if we refer to the INITIATIVE sacred symbols, that is to say, to those that are employed collectively to INITIATE their receivers in the knowledge of a metaphysical truth. For this purpose, the Initiator will COMMUNICATE the sacred symbol to the initiate and the latter, by TRANSCENDENTAL INDUCTION, will be able to contact the "metaphysical truth" that the sacred symbol represents. When this happens a psychic phenomenon develops analogous to the one we have described in the case where the sacred symbol masks and replaces a fantasy: the sacred symbol, revealed to the conscious subject by transcendental induction, unfolds in an evolutionary process and attempts to FAGOCITATE IT. AND THIS

THE PROCESS INEVITABLY DEVELOPS, WHETHER THE INITIATE IS A PASU OR A LOST VIRYA, DUE, IN THE LATTER CASE, TO THE FACT THAT THE LOST SELF IS SUBSUMED IN THE CONSCIOUS SUBJECT, LOST IN THE LABRELIX PATH, AND IS INCAPABLE OF ORIENTING ITSELF AND SUBTRACTING ITSELF FROM THE DOMINANT ACTION OF THE MYTH.

It must thus be confirmed that EVERY SACRED SYMBOL, including tirodingiburr, develops in the sphere of light an entelechial process on the conscious subject IF IT ITSELF IS COMMUNICATED AS AN INITIATIC SYMBOL: "Naturally, a sacred symbol can also be volitionally dominated by the conscious subject, but such a possibility is indeed remote for the pasu and only a virya type, the "luciferic graceful", will really succeed in stopping its process". The fact is that, because it consists of an ARCHETYPICAL configuration of runic signs, tirodingiburr will inevitably unfold upon the conscious subject of the lost virya, for, as the sacred symbol of the virya, it will be made known by an Initiator in order to procure the First Step of Wotan's solution: even the identification of the conscious subject with the sacred symbol is SEEKED in the First Step, when the outer labyrinth is introjected by induction in order to experience the gnosis of the inner labyrinth. But, if tirodingiburr behaves like the remaining sacred symbols, that is, if it can dominate the conscious subject of the lost virya and identify with it, what is the usefulness of its use in the Hyperborean Initiation, or, in other words, what is the difference it has with the remaining sacred symbols? Answer: TIRODINGIBURR, INDEED, UNFOLDS IN AN ENTELECHIAL PROCESS THAT COMPLETELY ABSORBS THE CONSCIOUS SUBJECT, WHICH IS ACCOMPANIED WITHOUT RESISTANCE BY THE LOST SELF; HOWEVER, UNLIKE OTHER SACRED SYMBOLS, THE IDENTIFICATION WITH TIRODINGIBURR CAUSES THE "AWAKENING" AND THE "ORIENTATION" OF THE LOST SELF WITHIN THE CONSCIOUS SUBJECT. THAT IS TO SAY: WHEN THE CONSCIOUS SUBJECT HAS BECOME CONFUSED WITH TIRODINGIBURR, WHEN THE CONSCIOUS SUBJECT "IS" THE SACRED SYMBOL, THEN THE LOST SELF IS NATURALLY SITUATED IN THE INNER LABYRINTH AND DISCOVERS ITSELF LOST AND DISORIENTED; SUCH A DISCOVERY IS ABRUPT: THE LOST SELF, AS IF "AWAKENING" FROM A DREAM, FINDS ITSELF ON A TETRARCH AND "COGNIZES" FOR THE FIRST TIME THE SEQUENCE OF SEARCH, OPTION, AND CHOICE; BUT, MORE IMPORTANTLY, UPON AWAKENING, IT LOCATES "IN FRONT" OF ITSELF THE TAU SQUARE, THE EXIT FROM THE LABYRINTH, THAT IS, THE LOST SELF, AFTER "AWAKENING", "ORIENTS" ITSELF. THEN WILL COME THE SEARCH FOR THE SECRET EXIT, THE PATH TO THE TAU SQUARE, THE SECRET OF THE RIGHT ANGLE THAT ONLY THE SECOND INITIATORY STEP WILL BE ABLE TO PROVIDE. BUT THIS IS A PROBLEM THAT CAN BE SOLVED THROUGH THE PRAXIS OF NOOLOGICAL ETHICS, THAT IS, BY ADOPTING A "LUCIFERIC GRACEFUL ATTITUDE. WHAT IS CONCRETE IS THAT THE ARCHETYPAL PROCESS OF TIRODINGIBURR, ITS PHAGOCYTIZATION OF THE CONSCIOUS SUBJECT, AWAKENS AND ORIENTS THE LOST SELF BECAUSE IT PLACES IT "IN FRONT OF THE CENTER OF THE INNER LABYRINTH", IN FRONT OF THE ARCHIMONA ODAL: BUT, AND THIS MUST BE AFFIRMED WITH CERTAINTY, IT IS NOT A PROBLEM THAT CAN BE SOLVED BY THE PRACTICE OF THE NOOLOGICAL ETHICS, THAT IS, BY ADOPTING A "GRACEFUL LUCIFERIC

ATTITUDE,

THE ONLY SACRED SYMBOL THAT PRESENTS SUCH A QUALITY OF FACILITATING THE LIBERATION OF THE CHAINED SPIRIT, OF AWAKENING AND ORIENTING THE LOST SELF TOWARDS THE ORIGIN, IS TIRODINGIBURR, THE "SACRED SYMBOL OF THE VIRYA". THE REMAINING SACRED SYMBOLS, WHATEVER THEY MAY BE, ARE HIGHLY DANGEROUS TO THE LOST SELF, FOR THEY EITHER INCREASE ITS ENCHAINMENT BY PLACING IT IN THE CENTER OF THE QUADRANGULARITY OF A TEMPLE OR A SPIRAL, OR THEY DISSOLVE IT BY CAUSING THE SYMBOL OF ORIGIN TO SLIP AWAY AFTER IMPELLING THE CONSCIOUS SUBJECT TO TAKE THE "GREAT LEAP" TOWARDS THE PRINCIPLE OF THE ARCHETYPE.

There is no doubt that Wotan, in proposing the First Step of the solution by means of tirodingiburr, has counted on his entelechial process since the same, the identification of the conscious subject with the inner labyrinth, FORCES the conscious subject to CENTER the lost Self. However, if this were all, if the First Step were reduced only to the process of an archetypal sacred symbol, there would be no liberation possible; IT IS NOT SO, AND THE LIBERATION OF THE SPIRIT IS A POSSIBLE FACT, BECAUSE TIRODINGIBURR IS AN ARCHETYPICALLY INTERPRETED RUNIC SIGN: BY EFFECT OF THE REAL KALACHAKRA SYSTEM, CONSTRUCTED BY THE TRAITOR SIDDHAS, THE UNCREATED RUNES OF THE SYMBOL OF ORIGIN ARE RELATED TO THE SACRED SYMBOL OF PASU, TO THE PASU DESIGN, AND CAN BE DESCRIBED WITH SIGNS THAT ADMIT AN ARCHETYPAL INTERPRETATION; IF THESE ARCHETYPAL SIGNS, WHICH CONFORM TIRODINGIBURR, UNFOLD IN AN ENTELECHIAL PROCESS, THEY DO NOT AFFECT THE UNCREATED RUNES IN ANY WAY: THEY REMAIN ETERNAL AND IMMUTABLE IN THEIR ABSOLUTE INDETERMINACY. THE UNCREATED RUNES ARE THE TRUTH OF THE VIRYA AND TO THEM THE I WILL ADDRESS ITSELF, TRANSCENDING THE ARCHETYPAL FORMS OF TIRODINGIBURR, BY MEANS OF A "RUNIC ANALYSIS" THAT WILL DISINTEGRATE THE SUPERSTRUCTURE OF CONNECTIONS OF MEANING EXISTING BETWEEN THEM AND THE RUNIC SIGNS. THE UNCREATED RUNE WILL THEN BE EXPOSED TO THE APPREHENSION OF THE SELF AND ITS ECSTASY, IN THE KAIROS OF HYPERBOREAN INITIATION, WILL REVEAL TO IT THE SECRET EXIT TO THE TAU SQUARE, THE SECRET OF THE RIGHT ANGLE, AND WILL GRANT IT IMMORTALITY IN THE ODAL ARCHIMONA: FROM THERE, SUCCESSIVE ECSTASIES WILL ALLOW HIM TO BUILD THE SPIRAL STAIRCASE TO THE TAU ORIGIN AND THE INFINITE STAIRCASE TO THE SELBST, TRANSMUTING HIM INTO AN AWAKENED VIRYA, INTO A HYPERBOREAN PONTIFF, AND INTO A SIDDHA BERSERKR.

The difference between the sacred symbol of the virya and the "symbols sacred to the pasu" has already been made clear: tirodingiburr, the outer labyrinth of Wotan, is the only sacred symbol that facilitates the liberation of the chained ego. However, the remaining sacred symbols are often potent to unfold and phagocytize the conscious subject of the virya: if this occurs before the Second Step is taken, the conscious subject, transformed into an autonomous myth, will prevent its realization. It is evident that, after the First Step, it will be the sacred symbols, the masks of the Demiurge, the

representatives of the Enemy, the main enemies of the virya, who will try to prevent the liberation of the chained Self, its immortalization in the odal archimony.
How will the Ego, awake and oriented, avoid the harassment of myths, the possibility of one of them phagocytizing the conscious subject and plunging the Ego into delusion and illusion? Answer: BY PRESENTING, IN FRONT OF THE SACRED SYMBOLS, AN ATTITUDE
LUCIFERIC GRACEFULNESS. It is a matter, then, of practicing the ETHICAL ATTITUDE PRIOR to the Second Step, which is described by the Noological Ethics and which will be defined in the following articles.

First note - Being clear about the essential difference that tirodingiburr, runic sign, presents with respect to any other archetypal sacred symbol, from here on it will be necessary to understand that the expression "SACRED SYMBOL" refers to ALL ARCHETYPICAL SACRED SYMBOL, INCLUDING THE RUNIC SIGN TIRODINGIBURR, refers to ALL ARCHETYPICAL SACRED SYMBOLS, INCLUDING THE RUNE SIGN TIRODINGIBURR, but that the expression "THE SACRED SYMBOL OF THE VIRYA", OR SIMPLY "TIRODINGIBURR", means THE THREE RUNE KALACHAKRA REPRESENTATION.
INCREATED, i.e., something essentially different from "every other archetypal sacred symbol".

Second note - FAGOCITATE is a verb from physiology that expresses the action of an organic element called FAGOCITE, present in the blood and in the tissues, whose function consists in destroying bacteria and harmful or useless bodies for the organism. The way in which the phagocytes fulfill this function, assimilating, incorporating into themselves, the opposite element, describes with great efficiency a similar action carried out by the sacred symbols: THE PSYCHIC FAGOCITATION. Such phagocytization occurs, naturally, when the will is insufficient to prevent it. Although the terms "phagocytize" and "phagocytization" constitute a blatant neologism, we will continue to use them in a figurative sense to represent "the sucking action on the psychic energy" exercised by the sacred symbols.

The literal Spanish meaning would be: fagocitación = "succión compenetrante".

G - Noological Ethics and Hyperborean Metaphysics.

From Part One, we will quote the following concepts: "HYPERBORRHIC METAPHYSICS is defined as THAT SCIENCE WHOSE OBJECT OF KNOWLEDGE IS SACRED SYMBOLS; consequently: EVERY SACRED SYMBOL IS THE REPRESENTATION OF A METAPHYSICAL TRUTH.
However, the definition will not be complete if we do not point out its main condition: ONLY THE SACRED SYMBOLS THAT EMERGE THROUGH THE THRESHOLD OF CONSCIOUSNESS AND ARE FACING THE SUBJECT ARE CONSIDERED "METAPHYSICAL OBJECTS".
CONSCIOUS, case (a). A little meditation on this condition will make one understand that it makes the Hyperborean Metaphysics A SCIENCE PROPER TO THE SPHERE OF LIGHT, that is to say, A SCIENCE OF CONSCIOUSNESS. But there is no need to be confused: the fact that such a science is "proper" to the sphere of light does not imply that its sphere of observation is exclusively the sphere of light: we did not say "its object of knowledge is the sphere of light" but "its object of knowledge is the sacred symbols THAT EMERGE IN

THE SPHERE OF LIGHT. What is the difference? Answer: that, as it was said in the article "H" functioning of the sphere of consciousness in the pasu, a sacred symbol is "not only the representation of a myth but the end of a procession of forms that starts in the universal Archetype, which is, as we know, sustained by the Will of the Demiurge". That is to say: that a sacred symbol, having been separated from the structure of the design, ACTIVELY PARTICIPATES IN A UNIVERSAL ARCHETYPE. Hyperborean Metaphysics, then, is a science "proper to the sphere of light" but whose object of knowledge, the sacred symbol, makes possible the transcendence of the microcosm because it extends its scope of observation to the archetypal plane of the macrocosm. Of course, Hyperborean Metaphysics can only be practiced by viryas and Siddhas, since nothing similar to the knowledge of the universal archetypes is permitted to the pasu".

"But, if the pasu is forbidden the possibility of transcending the sacred symbols
Why has the Demiurge foreseen its emergence? Answer: for an operative reason. It is the Demiurge, through the universal Archetypes, who proposes to OPERATE ON THE PASU at CERTAIN MOMENTS IN ITS HISTORY; and such an operation is possible because the universal Archetypes manifest themselves in the sacred symbols and the latter participate in the former. Here are the operative possibilities: the sacred symbol has emerged as the representation of a myth, as the effect of the rationalization of a fantasy; or it has been TEACHED by a cultural instructor, an Initiator, and the pasu has A-PRENDED it: the cultural subject has taken it as a sensitive impression and the conscious subject has perceived it as a conscious representation, that is, as a sacred symbol emerging in the sphere of light; or, also, the sacred symbol MAY HAVE ARISEN IN THE SUPERSTRUCTURE OF THE EXTERNAL CULTURAL FACT AND HAVE BEEN CAPTURED.
AS "DISCOVERY"; etc. In any case, regardless of the way in which the sacred symbol has come to be known by the pasu, what is effective is that, by "appearing" in the sphere of light, it will unfailingly participate in a psychoid Archetype that will exert its action on the subject. Now, what are those "determined moments" in the history of the pasu in which the sacred symbols emerge that allow the operation of the psychoid Archetypes, that is, during which the will of the subject is dominated by a transcendent will? Answer: such "moments" proper to the history of the pasu (but which are not alien to the History of his sociocultural community since there is a certain parallelism between the cultural structure and the superstructures of cultural facts) ARE MOMENTS OF CRISIS. The sacred symbols have the function of bridging the crisis, RELEVING THE ANIMIC EVOLUTIONARY SUBJECT, THE SOUL, FOR AN INSTANT OR FOR A LONGER TIME, OF MICROCOSM CONTROL; but this happens, naturally, when the subject lacks the will to impose himself on the entelechial process of the sacred symbol; precisely, the "moments of crisis" are those in which the psychic subject is weakened, perhaps in despair, feeling that he is sinking irremediably into the darkness of an insurmountable situation".

Well, the Hyperborean Wisdom affirms that the First Step of Wotan's solution causes in the conscious subject a SUBRUNE CRISIS. This means that the awakening and the orientation of the lost "I", its location in front of the fenestra infernalis of the archimona odal to look for the secret exit, produce in the conscious subject the unequivocal sensation that his vital continuity is interrupted, that the temporal current of consciousness stops and abysses some interminable instants: it is then that the most dangerous sacred symbols emerge, corresponding to myths of extreme seduction, and corner the oriented ego against the fenestra infernalis of the arquémona odal; IT IS THERE WHEN THE I MUST EXHIBIT THE LUCIFERIC GRACEFUL ATTITUDE, SUSPENDING THE DRAMATIC TENSION, REDUCING THE POTENCY OF THE SACRED SYMBOL, AND TAKING ADVANTAGE OF ITS ARREST TO KNOW ITS "METAPHYSICAL TRUTH", TO EXPLORE THE ARCHETYPAL PLANE BY INVERTING THE MEANING OF THE SYMBOL, THAT IS, TO STEAL, LIKE PROMETHEUS, THE FIRE FROM HEAVEN.

Every virya who has made the First Step of Wotan's solution must endure the subruna crisis of the conscious subject, and its emerging attempts. Analogically, this is the circumstance posed by the subruna crisis: THE SELF FOUND "IN FRONT" OF THE THRESHOLD OF CONSCIOUSNESS, SUBMITTED STILL IN THE CONSCIOUS SUBJECT. HOWEVER, AFTER HAVING TAKEN THE FIRST STEP OF THE WOTAN SOLUTION, THE GNOSIS OF THE INNER LABYRINTH HAS ALLOWED IT TO ORIENT ITSELF AND PLACE ITSELF NEXT TO THE ODAL ARCHEMONA, WITH RIGOR, THE SELF LEANS ON THE RIGHT ANGLE BETA (FIGURE 87), WHILE IT TRIES TO FIND THE SECRET EXIT, THE SECRET OF THE PASSAGE TO THE TAU SQUARE. AS LONG AS THE SECOND STEP DOES NOT MATERIALIZE, THE ORIENTED EGO IS "LEANING", THAT IS, "WITH ITS BACK" TO THE RIGHT ANGLE AND "FACING" THE THRESHOLD OF CONSCIOUSNESS: IT IS THEN THAT THE SUBRUNA CRISIS OF THE CONSCIOUS SUBJECT TAKES PLACE. THE CONSCIOUS SUBJECT EXPERIENCES THE SUDDEN INDEPENDENCE OF THE "I", PRODUCT OF THE FIRST STEP, AS AN INNER RESISTANCE OF HIS VOLITIONAL FORCE: THAT IS WHY HE FEELS ALIENATED AND FAINT. BUT THIS INNER VOLITIONAL FORCE THAT REVEALS ITSELF IS NONE OTHER THAN THE "POWERFUL FORCE" OF THE LOST EGO, WHICH, IN ITS SEARCH FOR ORIENTATION, DRAGGED THE CONSCIOUS SUBJECT IN AN EVOLUTIONARY SENSE, ACCORDING TO THE OBJECTIVE OF THE GENETIC KEY. THUS, THE ORIENTED "I" SUBTRACTS ITS VOLITIONAL FORCE FROM THE CONSCIOUS SUBJECT AND THE LATTER EXPERIENCES THE SUBRUNA CRISIS. ITS REACTION IS CONSEQUENT. IT CALLS FOR SALVATION, FOR HELP TO OVERCOME THE CRITICAL MOMENT, FOR A BRIDGE TO JOIN THE SHORES OF THE ABYSS. AND THE HELP IS NOT LONG IN COMING BECAUSE IT IS FORESEEN IN THE MICROCOSMIC PLAN OF THE PASU DESIGN: THE SACRED SYMBOLS THEN EMERGE FROM THE DEPTHS OF THE SPHERE OF SHADOW. IN THE SPHERE OF LIGHT, DIFFERENT REPRESENTATIONS OF STRUCTURED MYTHS EMERGE, WHICH TRY TO COMPLETE THEIR ENTELECHIAL PROCESS BY PHAGOCYTIZING THE CONSCIOUS SUBJECT AND TAKING CONTROL OF THE MICROCOSM: IF AT LEAST ONE OF THESE SACRED SYMBOLS ACHIEVES ITS PURPOSE, THE CONSCIOUS SUBJECT WILL BE FREE FROM CRITICAL ANGUISH AND, ON THE CONTRARY, WILL FEEL STRONG AND POWERFUL LIKE A GOD. OF COURSE, THIS CHANGE ONLY MEANS THAT THE SUBJECT HAS IDENTIFIED HIMSELF WITH A UNIVERSAL ARCHETYPE AND THAT IT IS THE ARCHETYPE, THE MYTH, WHICH DOMINATES THE MICROCOSM. NATURALLY, IN SUCH A CASE THE ORIENTED EGO IS LOST, FOR IF IT HAS NOT SUCCEEDED IN TAKING THE SECOND STEP AND ISOLATING ITSELF IN THE ODAL ARCHETYPE, IT WILL BE SUBSUMED AGAIN.

IN THE CONSCIOUS SUBJECT, SUBJECTED TO THE WORST DEGREE OF MISDIRECTION ON THE LABRELIX PATH: THE MYTH, AND BEHIND THE MYTH THE DEMIURGE, WILL BE IN CHARGE OF MAXIMIZING THE DETERMINATIONS OF THE DECEPTION.

HENCE, IT IS A MATTER OF PARAMOUNT IMPORTANCE FOR THE ORIENTED SELF HOW TO AVOID THE PROCESS OF SACRED SYMBOLS.
IS SUCH A CLAIM POSSIBLE? AGAIN, THE ANSWER IS: YES; THE EGO IS CAPABLE OF CONTROLLING THE PROCESS OF THE SACRED SYMBOLS IF IT PRESENTS, IN FRONT OF THEM, A "LUCIFERIC GRACEFUL ATTITUDE". IN OTHER WORDS: WHEN THE SUBRUNA CRISIS OF THE CONSCIOUS SUBJECT OCCURS, THE ORIENTED EGO FINDS ITSELF LEANING ON THE RIGHT ANGLE OF THE ARCHETYPAL ODAL AND FACING THE THRESHOLD OF CONSCIOUSNESS; A SACRED SYMBOL EMERGES IN FRONT OF IT, WHICH TRIES TO UNFOLD WITH GREAT POWER: IF THIS UNFOLDING TAKES PLACE, THE ORIENTED EGO WILL BE LOST AGAIN; BUT THE EGO MANAGES TO STOP ITS PROCESS, AND EVEN REVERSE THE MEANING TO EXPLORE ITS ARCHETYPAL ESSENCE, BY PRESENTING A LUCIFERIC GRACEFUL ATTITUDE.

As we see, the "luciferic gracious attitude" is the behavior of the oriented Self in front of the sacred symbols, that is, in front of the "objects of knowledge" of the Hyperborean Metaphysics; this is equivalent to affirming that NOOLOGICAL ETHICS REQUIRES TO BE UNDERSTANDED IN A METAPHYSICAL CONTEXT. Noological Ethics
is the answer to the question "What must I do to free my captive spirit?", a question that the "I" asks itself ONLY WHEN IT IS ORIENTED, that is to say, when it is "LYING AT THE RIGHT ANGLE AND FACING THE THRESHOLD OF
CONSCIOUSNESS"; that is to say, by means of a subruna crisis, "STANDING AT THE STRAIGHT ANGLE AND FACING THE EMERGING SACRED SYMBOL"; or, more precisely, "STANDING AT THE SACRED SYMBOL OF THE VIRYA AND FACING THE SACRED SYMBOL
EMERGING". The fundamental ethical question "What should I do?" is posed by the "I", then, by the FUNDAMENTAL ETHICAL ACT which consists in being "leaning on the sacred symbol of the virya and facing the emerging sacred symbol": this act, whose synthetic definition is "THE I IN FRONT OF THE SACRED SYMBOL" is clearly a METAPHYSICAL ACT.

THEREFORE, NOOLOGICAL ETHICS REFERS EXCLUSIVELY TO AN "INNER ACT", THE SELF IN FRONT OF THE SACRED SYMBOL, AND DOES NOT CONSIDER ANY "OUTER ACT": OF THE CULTURAL FACT IT ONLY TAKES INTO CONSIDERATION THE CONSCIOUS REPRESENTATIONS THAT HAVE ASSUMED THE DIMENSION OF SACRED SYMBOLS, FOR EXAMPLE, THE INITIATORY SYMBOLS INTROJECTED BY TRANSCENDENTAL INDUCTION. AS FOR THE CONDUCT OF THE VIRYA, NOOLOGICAL ETHICS DEFINES ONLY ONE CASE OF EXTERNAL BEHAVIOR; THAT WHICH CORRESPONDS TO THE INNER LUCIFERIC GRACIOUS ATTITUDE AND WHICH IS CALLED "HONOR". IN OTHER WORDS: ANY FORM OF EXTERNAL EXPRESSION IS THE MANIFESTATION OF A DETERMINED VOLITIONAL FORCE: WHEN THE VOLITIONAL FORCE COMES FROM THE SOUL SUBJECT, THE EXPRESSION IS "POSTORA OF MEANING", AFFIRMING THE

GENERAL AND PARTICULAR VALUE OF CULTURAL OBJECTS: TO THIS EXPRESSION, WHICH

ON THE CONTRARY, WHEN THE VOLITIONAL FORCE COMES FROM THE AWAKENED SELF, THAT IS, WHEN THE SELF PRESENTS A LUCIFERIC GRACIOUS ATTITUDE IN THE FUNDAMENTAL ETHICAL ACT, THE CORRESPONDING EXPRESSION IS HONOR, WHICH NOOLOGICAL ETHICS DEFINES AS FOLLOWS: "HONOR IS THE ACT OF THE GRACIOUS WILL. ALTHOUGH THIS DEFINITION WILL BE EXPLAINED IN THE NEXT SECTION, IT IS WORTH MENTIONING THAT IN THE LOST VIRYA, AND EVEN IN THE HYPERBOREAN INITIATE, HONOR IS NOT A PERMANENT EXPRESSION AND REQUIRES A KAIROS: THE KAIROS OF HONOR, THE ABSOLUTE MOMENT IN WHICH THE SPIRIT MANIFESTS ITSELF AND THE VIRYA EXPRESSES THE ESSENTIAL HOSTILITY. ONLY LOYAL SIDDHAS, WHOSE PERMANENT EXPRESSION IS ESSENTIAL HOSTILITY TOWARDS MACROCOSMIC MATTER, ALWAYS ACT WITH HONOR.

NOOLOGICAL ETHICS IS THE KAIROS OF HONOR, THE EXPRESSION THAT CORRESPONDS TO THE LUCIFERIC GRACIOUS ATTITUDE OF THE SELF. IN THE FACE OF THE FUNDAMENTAL ETHICAL ACT, THE SELF IN FRONT OF THE SACRED SYMBOL, THE VIRYA ASKS HIMSELF WHAT SHOULD I DO? NOOLOGICAL ETHICS, BASED ON ITS CARDINAL PRINCIPLE THAT STATES "THE UNCREATED RUNE IS THE TRUTH OF THE VIRYA", OFFERS AN ANSWER: THE SELF MUST PRESENT A LUCIFERIC GRACEFUL ATTITUDE. AND HYPERBOREAN WISDOM CONFIRMS: ONLY BY ADOPTING A LUCIFERIC GRACEFUL ATTITUDE WILL THE SELF BE ABLE TO AVOID THE PROCESS OF THE SACRED SYMBOLS AND SUCCEED IN ISOLATING ITSELF IN THE ARQUÉMONA ODAL, THE CENTER OF THE INNER LABYRINTH, THEN IT WILL ACT WITH HONOR, THE ONLY MORALITY OF THE VIRYA.

The luciferic gracious attitude will be defined, later on, as characteristic of a type of lost virya: the luciferic gracious. The Noological Ethics describes this type, together with the "playful" and the "sacralizing", as part of a psychological typology of lost viryas called ABERRO. This typology, which will begin to be developed in the following article with the description of the "ludic type", refers in all cases to the ETHICAL ACT of "THE SELF IN FRONT OF THE SACRED SYMBOL". Thus, the three basic types of lost virya, ludic, sacralizing, and luciferic graceful, are defined by the attitude that the lost Self assumes in front of the sacred symbol.

H - Playful attitude and degradation of sacred symbols.

In the article 'E', the deformation of a series of outer labyrinth signs was analyzed and it was shown that all the differences with respect to tirodingiburr respond to a plan of the Traitor Siddhas of Chang Shambala. The aim of this plan is, finally, to change the meaning of the outer labyrinth sign in order to avoid its usefulness in Wotan's solution to the problem of spiritual enchainment: on the contrary, the sacred symbol of the virya, degraded and deformed, transformed into a representation of the Kalachakra key, is to contribute to spiritual enchainment.

Who are the people in charge of carrying out this plan? Answer: They are the same

lost viryas who, with their PLAYFUL ATTITUDE, cause the DEGRADATION of the sacred symbols and their subsequent DEFORMATION. In this, and in the following articles, we are going to describe and study such an attitude from an eticonological perspective; let us remember that the lost virya degrades the sacred symbols with his playful attitude and that only through a luciferic graceful attitude, "previous ethical attitude", he will be able to take the Second Step that leads to spiritual liberation: to assume this last attitude he must totally dispense with the playful attitude and restore to the sacred symbols their metaphysical meaning.

A first idea of the playful attitude can be obtained from the First Step of Wotan's solution: it is necessary to consider, for this, the possibility that the virya DOES NOT EXECUTE THE INDUCTIVE STEP BETWEEN THE EXTERIOR LABYRINTH AND THE INTERIOR LABYRINTH, LIMITING HIMSELF TO PROJECTING THE SUBJECT ONTO THE
OUTER LABYRINTH. In other words, instead of interpreting the "awakening" idea of "search, option and choice" and experiencing the "gnosis of the inner labyrinth", the virya projects the psychic subject onto the outer labyrinth and PLAYS to solve "the problem of the labyrinth". From the playful virya's point of view, the outer labyrinth is a plane that shows the network of paths FROM ABOVE and that can be APPROACHED WITH A GLANCE OF SIGHT; thus, although his vision reveals the sequence "search, option and choice", it is still an outer project on which the virya naively believes he can WIN by pointing out the fences and obstacles and going o v e r the winding paths several times with his sight, or with a pointer, until he finds the "exit". Of course, when the virya acts in this way he is actually PLAYING with the outer labyrinth sign, i.e., DENYING THE DRAMATIC CHARACTER OF THE IDEA THAT IT INDUCES.

In general, EVERY GAME REPRESENTS THE METAPHYSICAL DEGRADATION OF A CULT WHOSE RITUAL PRACTICES ONE HAS NOT WANTED TO QUIT: ONE CONTINUES THEN TO PRACTICE THE RITE "AS A GAME", THAT IS TO SAY, DENYING ITS ORIGINAL METAPHYSICAL TRANSCENDENCE OR, WHAT IS THE SAME THING, TURNING IT UNCONSCIOUS. AND THE PRODUCT OF THIS "PLAYFUL ATTITUDE" IS THE DEGRADATION AND DEFORMATION OF THE SACRED SYMBOL THAT REPRESENTED THE CULT, THE LOSS OF ITS METAPHYSICAL MEANING, ON THE CONTRARY, WHEN THE SACRED SYMBOL IS USED, NOT AS A GAME, BUT AS AN INITIATORY SYMBOL TO A MYSTERY, OR AS AN OBJECT OF WORSHIP, ITS METAPHYSICAL TRANSCENDENCE IS THE ONLY POSSIBLE EXPERIENCE.

In the case of the sacred symbol of the virya, the metaphysical transcendence that it gives when it is used in the First Step of the solution of Wotan, comes from taking "a step beyond" the mere rational understanding of its meaning, an INDUCTIVE step that is naturally absent in the ludic attitude. Such a step consists, literally, IN JUMPING INTO THE INNER LABYRINTH, in becoming an actor conscious of the DRAMA of being lost in a network of paths and without the possibility of orienting oneself in them. It is then when the virya discovers, DRAMATICALLY, his own spiritual misery because he recognizes that he is indeed lost in a colossal labyrinth. This RE-KNOWLEDGEMENT occurs as GNOSIS, as a sudden illumination of the lost Self,

as a memory of blood, and produces the appearance of an urgent will to leave. At that moment, the barrier of an ancient illusion is effectively overcome: in effect, the deception of "freedom" or "agency" is revealed when the "I" experiences "the gnosis of the inner labyrinth". The enemy cultural strategy that created the illusion that it is possible to be and do by oneself is thus annihilated: the realization that the ego is imprisoned in a labyrinth and that all its acts are determined, conditioned by fixed paths that must necessarily be followed, dispels this illusion.

Summing up, let us remember that the "inductive leap" we are mentioning, from the outer labyrinth to the inner labyrinth, is the "metaphysical transcendence" itself, the step that leads from the simple contemplation of a sacred symbol to the intimate experience of the essence it represents and which sustains it internally; the sacred symbols, as we know, represent metaphysical truths, that is, beings of the archetypal plane, universal Archetypes, Myths, etc.The "inductive leap" is, therefore, also an intelligent transit from the apparent form of the sacred symbol to its metaphysical truth. In the case of the outer labyrinth, such a transit is between "the external," the projected and unfolded, the thing confronted by cognitive vision, and "the internal," the thing experienced as an experience of the sacred symbol, as gnosis of its metaphysical truth: experience, gnosis, which implies the apprehension of the metaphysical meaning of the sacred symbol, that is, the meaning granted to it by the universal Archetype and its context, and not a mere conceptual understanding, whose rational logical meaning is rooted in the cultural structure. He who has thus crossed the limits of the sacred symbol, and has obtained the gnosis of its archetypal essence WITHOUT BEING FAGOTTEN BY THE UNIVERSAL ARCHETYPES, possesses a metaphysical knowledge that has the character of MACROCOSMIC TRUTH, that is, the character of a universal concept or superconcept.

Now, with respect to the outer labyrinth sign, we must insist that the "inner labyrinth gnosis" can only be reached when the virya is willing to take the step "SERIOUSLY", to move towards the inner labyrinth, trying to understand the meaning of the sacred symbol, experiencing the drama of the loss: otherwise he will not be able to achieve the First Step. BECAUSE IT IS NOT POSSIBLE TO "PLAY" WITH THE METAPHYSICAL TRUTH WITHOUT DEGRADING AND DEVIRTUATING IT BY
SAME TIME. He who plays KNOWS THAT HE IS NOT SERIOUS, he does not surrender himself totally and, for that reason, he must always remain lurking on the periphery of the sacred symbol; the revelation of its essence is forbidden to him.

I - The playful attitude of the lost virya.

How is the playful attitude defined? Answer: the attitude of playing consists in creating an imaginary character, a reflection of oneself, a split, which is subjected to the necessary tests WITHOUT EVER CONFUSING ROLES. The player then puts on a mask, protects himself, and plays THROUGH his fictitious character. This is notably proven in chess, a game in which the lines represent figures of human life that facilitate the player's projections: the king's line, for example, is the one who really risks his head during the battles that take place on the board, or in the player's soul; although the player temporarily identifies himself with the character, he KNOWS AT ALL TIMES THAT HE IS NOT SERIOUS, that he can always abandon the fight and recover the security of his own personality. But not in all games the characters are embodied outside as in chess; in other more abstract games, the pieces are moved by a single character: the player's mask. And beyond the "games" themselves, those in which it is agreed that they are such, there are the events, external and internal, that are faced with a playful attitude, IN GENERAL, ALL THOSE IN WHICH THE PLAYER HAS DISCOVERED A SEEMIC OBJECT, A SYMBOL THAT IS IRRESISTIBLY ATTRACTIVE TO HIM, BUT WITH WHICH HE DOES NOT WISH TO BE RESPONSIBLE.
DIRECTLY. Because the gambler, paradoxically, is the one who DOES NOT PLAY, the one who does not take risks for himself but through an unreal character; he would never dare to run the dangers to which he subjects his characters and always returns to the mediocrity of everyday life, routine, but "safe". A PLAYER IS, THEN, WHO FEARS TO LEAVE DEFINITIVELY FROM THE ENGAGEMENT, to break the veil of illusion and to face the truths that may come. He is irresponsible because he does not want to gamble and plays to experience in his intermediary characters the experiences he does not dare to live directly.

However, due to the vulgar appearance of the playful attitude, it is not evident that it unequivocally points out the property of the lost virya; the playful attitude, in fact, reveals a strategic foundation: THE INTUITION OF "CONFLICT" AND OF THE POSSIBILITY, WHICH THE CONTRARIES POSSESS OF "WINNING" OR "LOSING".
Let us recall the definition: "EVERY HISTORICAL OR CULTURAL FACT, IS THE MANIFESTATION OF A PSYCHOID ARCHETYPE, OR MYTH, BY MEANS OF A SUPERSTRUCTURE WHOSE MEMBERS, MEN AND CULTURAL OBJECTS, EVOLVE AS A WHOLE TOWARDS ITS ENTELECHY"; but the "evolution" of the cultural fact has a meaning determined by the synthesis of all the tensions between the cultural objects of the axiological context, tensions which are the expression of the "conflicts" between the Archetypes in which the cultural objects participate: that is why it is said in Part One: for the pasu "WAR IS THE WAY THE ARCHETYPES RESOLVE THEIR CONFLICTS"; these archetypal "conflicts", whose manifestation are the tensions that are established between the cultural objects through t h e connections of meaning, form a dramatic plot called KARMIC ARGUMENT by the Lords of Karma, that is, by the Traitor Siddhas.

The pasu intervenes unconsciously in the karmic plot, playing a predestined role, acting in representation of the Archetypes and participating in their "conflicts": BUT THE PASU MUST ACT IN THE DRAMA WITHOUT EVER SUSPECTING THE KARMIC ARGUMENT OR ITS VERY EXISTENCE; OTHERWISE THE DRAMATIC TENSIONS WOULD BE WEAKENED AND THE ASTRAL ARCHETYPE WOULD LOSE POWER TO CAPTURE THE PASU IN THE SUPERSTRUCTURE OF THE CULTURAL FACT; THUS, IGNORING THE ARGUMENTATIVE TENSIONS THAT DRIVE IT, THE PASU TAKES AN ACTIVE PART IN THE ARCHETYPAL CONFLICTS AND "FIGHTS FOR LIFE", I.E., FIGHTS FOR TO LIVE OR TO SURVIVE. The lost virya, on the other hand, presents two typical attitudes: "normally", that is, when the lost ego is submerged in the conscious subject and only manifests its volitional force, the virya is an unconscious actor and ignores, like the pasu, the archetypal conflicts: the conflictive situations of life, controversy or war, always drag it along as an active protagonist without it ever questioning its essence or suspecting the karmic argument; the second attitude is the one already mentioned: the virya intuits the conflict and the possibility that the opposites have of winning or losing; such intuition is clearly noological, overturned by the Ego in the subject, superimposed on his volitional force, and causes a state of crisis in the conscious subject; the subject suddenly realizes the conflictive foundation of the events and reacts with anguish and fear: fear of the confrontation and its results, fear of "losing". In this second case, which we will deal with later, the subject's crisis is resolved by means of some emergent symbol that COVERS THE VOICE OF THE SELF and eliminates the source of the anguish; the cause of the subject's alarm, the intuition of the archetypal conflict, of the archetypal argument, then ceases, and the "morality" of ignorance returns to the life of the lost virya. The next step consists in taking sides and actively intervening in the struggle, defining a particular meaning in the axiological context, that is, integrating oneself into the superstructure of the cultural fact.

But not all take this step. The reason is that in some viryas the metaphysical intuition of the archetypal conflict, interpreted in semeic terms by the cultural subject, is an extremely attractive experience: it happens then that the Ego expresses attraction for the conflict or for its representative symbols while the subject experiences the fear described above, without it being possible for him to completely block the expression of the Ego. From this tension between the Ego and the conscious subject arises as a result the playful attitude. In other words, many lost viryas prefer NOT TO ENGAGE in the conflict, yielding to the fear of the soul-subject, but, not being able to resist the desire to participate in the conflict or its symbols, under the influence of the Ego, they adopt a cultural disguise and PLAY THE CONFLICT, leaving to their puppets the task of resolving it.

Basically, the player, recognizing the conflict, tries to prevent it from taking place in his own life because he IS AWARE OF THE POSSIBILITIES IN WHICH THE CONTRADERS DEBATE: WIN OR LOSE. AND HE DOES NOT WANT TO LOSE. The players FEAR losing in life and therefore never play SERIOUSLY, preferring to hide behind their playful masks, which are those who effectively assume the

Why does he play the game? Answer: BECAUSE THE CONFLICT ATTRACTS HIM AND HE WANTS TO WIN WITHOUT RISKING REAL RISKS TO DO SO. The game satisfies this passion because it allows to confront, for the duration of a "MATCH GAME", with a feigned and circumstantial adversary, before whom only symbolic elements will be risked, that is, cultural objects endowed with general value: points, tokens, money, etc. That is to say: IN THE GAME NOT ANYTHING OF THE SELF IS RISKED, "not so much of the self", but so many fictitious, cultural objects that do not compromise the inner strategic situation of the Self; THE GAME DOES NOT MODIFY THE PLAYER, IT DOES NOT HELP HIM TO REORIENT HIMSELF IN THE DIRECTION OF THE ORIGIN.

Synthesizing the definition, THE PLAYER IS THE ONE WHO HAS INTENDED THE REALITY OF THE CONFLICT AND ITS POSSIBILITIES: WIN OR LOSE; BUT, NOT BEING WILLING TO ENGAGE CONCRETELY IN A REAL CONFLICT, FOR UNCONFESSED FEAR OF LOSING, NOR TO RENOUNCE THE PASSION OF WINNING, HE DECIDES TO "PLAY" POLEMICS OR WAR, HE PARTICIPATES IN A SIMULATED CONTEST IN WHICH HE FEELS SAFE BECAUSE HE "KNOWS THAT HE DOES NOT MEAN IT", THAT THE LOSSES, IN ANY CASE, WILL BE CULTURAL OBJECTS SUBSTANTIALLY DIFFERENT FROM HIS BODY, SOUL OR SPIRIT.

It is important to emphasize that the player is always aware that the game has an end, that it inevitably ends after a predetermined time, at the end of which he recovers his own personality: that is why he feels SAFE. Outside the game, which he can leave at any time, there is "normality", the state in which he must remain indefinitely. This "normality", in which his life fatally passes, is the axiological context of the player, the cultural superstructure where he plays a fixed role in the karmic argument. In reality, he never leaves this cultural world because, when playing, he only pretends to be absent from it, disguising himself for brief moments as a character or party, PROJECTING HIS PASSION FOR CONFLICT IN CULTURAL OBJECTS, MASKS AND MARIONETS.

What does this attitude of the player of NOT ENGAGING with the real conflict and his intervention, instead, in simulated confrontations mean? Answer: that THE PLAYER HAS "FRAMED" THE CONFLICT WITHIN THE LIMITS OF THE GAME AND HAS PLACED IT IN "SYMBOLIC TERMS". As you can see, it
This is a much more complete operation than the vulgarity of the ludic attitude allows us to suppose.

THE FRAME of the conflict is necessary to offer SAFETY to the player: outside the ludic frame is the "normality" of the cultural world. In the spatial or psychological area of this frame, a simulated, unreal conflict must take place, in which the symbolic representatives of the players confront each other. And it is to these symbols, if we intend to understand the ludic attitude of the lost virya, that we must pay special attention.

Indeed, where do the symbols at stake in the game come from? Because it is evident that they "had to come" to the framed area of conflict, since the player does not leave his own "normal" world even for an instant; precisely, as has been explained, he plays in order to remain in it without renouncing the passion of the conflict. A general answer was already advanced in "H" when it was stated: "every game represents the metaphysical degradation of a cult whose ritual practices one has not wanted to renounce: one then continues to practice the rite "as a game", that is, denying its original metaphysical transcendence or, what is the same thing, making it unconscious. We were referring there, of course, to "traditional" games, such as chess or dice, constituted by a set of symbols or cultural objects that must be played according to certain rules. With these rules, a ludic argument is instituted that regulates the behavior of the symbols that confront each other during the game; with the PRINCIPLE OF THE CLOSE, by its projection, the area where the simulated conflict is fought is framed.

J - Synarchic promotion of the playful attitude.

We have referred to "traditional" games to exemplify "in general", but here we will emphasize that IN PARTICULAR the playful attitude is adopted by the lost virya in multiple situations of ordinary life; it is not a question in these cases of ancient degraded cults but of current events that the lost virya REDUCES to the terms of a game, that is to say, he frames them and poses them as a simulated conflict. Why does he do it? Answer: in particular, the lost virya faces "as a game" THOSE CULTURAL EVENTS WHICH HE WISHES TO EMPTY OF DRAMATIC CONTENT: HE PROCEEDS THUS TO PARTICIPATE IN THE CULTURAL EVENT, BUT WITHOUT ASSUMING ANY COMMITMENT OR RESPONSIBILITY WHATSOEVER, REMOVING

"For example, we all know of Don Juan subjects who PLAY with women, simulating all sorts of affection, but who flee at the slightest hint of "obligation", that is, of "seriousness", in the relationship. And like this there is a whole species of psychological types corresponding to irresponsible subjects towards symbols other than "the woman": for example, "the job", "the home", "the loans", "the fatherland", etc., are concepts that are usually framed in playful terms, that is to say, any fact that, taken "seriously", imposes a certain obligation. The player in these cases tries to evade any commitment that links him with the event, removing from it "all seriousness", denying its dramatic character and experiencing it "as a game". The conditions of the playful attitude are then fulfilled: framing the conflict within the limits of the game and its presentation in symbolic terms. In the previous example, Don Juan "frames the conflict" around a woman-symbol: the game consists of seducing her, presenting himself to her wearing a pleasant mask; he "wins" if the woman-symbol surrenders to his puppet; he loses if she does not.

For the Hyperborean Wisdom, according to the Noological Ethics, demonstrating a playful attitude towards life means an authentic strategic suicide: BY DENYING THE DRAMATIC CHARACTER OF THE CULTURAL ACT, WE ARE DISKNOWLEDGING THE ARCHETIC PROCESS THAT PRODUCES IT AND ITS EVOLUTION TOWARDS ENTELEQUY, A FINALITY THAT REPRESENTS FOR THE CAUTIVE SPIRIT A "CATASTROPHE". The playful attitude towards life produces a gnoseological color blindness that is characteristic of the lost virya and one of the main causes of his strategic confusion. But the playful attitude will be difficult to banish since Western culture, skillfully directed by the Synarchy, promotes it at all levels of education as a "suitable means to perfect the ability to decide". In fact, there is a complex mathematical theory of games which, with the help of electronic computers, makes it possible to investigate analogical models of real situations or events. Business game" or "war game" can be simulated in a cybernetic game, for example, which, played at high speed, makes it possible to "anticipate" an infinite number of probable variants and to evaluate alternatives. Based on such cybernetic methods, and on the belief that a player's choice is indeed a "decision", a theory of decisions pompously called "strategy" has been invented. Needless to say that this theory originated in the United States and that its concepts are now universally accepted. Thus we see "executives" of banking or transnational companies, military and diplomats, who use the "strategy" of the game in all their "decisions". But these high-level players, who today run the world, are gnoseologically color-blind: their "top decisions" only benefit the Synarchy. And below the "strategist executives", pragmatic and ruthless to "win" money, the capitalist West following the American may of life model produces daily millions of new color-blind players, lost viryas who enter life ready to "compete" to "win". Naturally, the amorality of a way of life that induces its participants to compete "as in a game," a game in which to demonstrate skill one must effectively destroy one's adversary, is plain to see. Thus, anyone can fall into the frame of someone else's game, played by a player whose ambition is to win money-symbol or prestige-symbol, and be mercilessly destroyed. And this crime is lawful, even promoted and encouraged by Western society if it is committed within the framework of a business game, for example.

We will only add a word about the fallacy with which it is pretended to justify the playful attitude towards life. This fallacy is the so famous "decision-making capacity" that Western executives (businessmen, diplomats, politicians, jurists, directors, etc.) would have at their disposal by the mere fact of having "competed" all their lives to climb to a "high position". The truth is that when the ludic framing takes place "on society", this framework is supported by a superstructure of cultural facts. That is to say: by Astral Archetypes that try to deploy themselves during the match game, CAPTURE THE

THE "CHOICES" ARE DETERMINED SO THAT WHATEVER THE DECISION IS, IT ALWAYS FAVORS THE KARMIC EVOLUTION.

As can be expected, then, from competent citizens, trained in a playful, competitive and amoral philosophy of life, THEIR "DECISIONS" ARE COMPLETELY ILLUSORY, ESSENTIALLY DETERMINED BY THE "RULES OF THE GAME."
political, military, diplomatic, economic, etc. And this illusion of "deciding", vain belief, is suffered for example by those who choose between "paying or not a credit", "returning or not a book" (game of the loan); as well as by the one who "decides" to obtain by means of a gift, the "favor" of another person, who "decides" also between accepting or not (game of the bribe); as well as the ruler who "decides" to ally himself with this or that line of the Synarchy (game of the diplomacy), etc. These are not true decisions since the options are false. Only he who chooses freely can decide, and this condition cannot be exhibited by anyone who is integrated into the superstructure of cultural facts. That is why the Hyperborean Wisdom affirms that only the one who has overcome all the ludic frames of reality, who has taken that "Second Step" of Wotan's solution that allows to know gnostically the Deception of the material world, that is to say, who has become a Hyperborean Initiate, is able to decide; a true decision is, for example, the one taken by the Führer when he declared the Total War to the Powers of Matter, or the one taken by Lucifer when he ceded the Gral to divinize the Hyperborean lineages.

K - Synarchic plan against the sacred symbol of the virya.

We should note now that we would not have devoted so many articles to describing the playful attitude of the lost virya had there not been an important motive. This motive, which has already been advanced in demonstrating the deformation of the outer labyrinth signs, is the purpose of exposing the plan that the Synarchy is carrying out to destroy the last sacred initiatory symbol still available to the Hyperborean lineages, that is, the outer labyrinth of Wotan, tirodingiburr, and some of its cultural variants. More
how does one "destroy" a sacred symbol? Answer: by degrading it, lowering it in plane, isolating it metaphysically, exalting the form over the essence, CHANGING ITS MEANING by deformation, etc. Soon we will have the opportunity to study in what way such corruption becomes effective. At this moment, let us keep in mind that SYNARCHY MAKES USE OF THE LUDIC ATTITUDE TO FULFILL ITS OBJECTIVE.
PLAN. Indeed, we have seen that the game consists in the framing of a conflict posed in symbolic terms and also that the player acts in this way out of fear; the symbols of the game are thus the degraded expressions of certain transcendent realities intuited by the player and which he did not wish to take in a sacred or ritual sense but in a ludic sense. Well, an initiatory symbol, such as tirodingiburr, is first of all a sacred symbol, that is to say, an object of the ludic attitude. So, in order to understand in depth the corrupting plan of the Synarchy, we must first know the way in which the playful attitude affects the sacred symbol. We will explain it below and, later, return to the sacred symbol of the virya.

L - The "sacrilegious gambler", desecrator of sacred symbols.

It is already clear that, when we asked where do the symbols at stake in the game come from? We were referring to something more than "traditional" games, since the playful attitude, as has been demonstrated, is usually adopted by competent citizens to intervene in all kinds of events. In the past, when the Mystery Schools still existed, the esoteric rituals had as their mission to put the initiates in contact with the Divinity proper to the cult, that is, with a universal Archetype, Manu, Myth, etc.; this contact was made by means of SACRED SYMBOLS that represented the Divinity or the path that led to it. Of course, such sacred symbols corresponded to metaphysical realities that could only be accessed after a psychological preparation for "initiation" into the Mystery. In the beginning, then, the sacred initiatory symbols were out of the world, they were metaphysical, they could NOT BE SEEN IN ANY WAY BY PROPHANE EYES. The advance of the Kaly Yuga motivated the transformation of the esoteric Mysteries into exoteric religion and, consequently, many sacred symbols were dragged in that fall. From this fact come most of the "traditional" games whose symbols, today atrociously degraded, had a very ancient sacred and esoteric character.

But, as we said, the main culprit of the degradation of the sacred symbols is the playful attitude of the lost virya. This occurs when the virya presents a playful attitude in the fundamental ethical act, that is, the Self in front of the sacred symbol: SUCH AN INNER PLAYFUL ATTITUDE, ASSUMED BY THE SELF IN FRONT OF THE SACRED SYMBOL, DEFINES THE TYPE OF "SACRED PLAYER", THE ONE WHO PROFITS AND DEGRADES THE SACRED SYMBOLS. The sacrilegious type of gambler is the one who favors the objective of the Sinarchy plan and, as the playful attitude is nowadays universally spread, its presence is quite abundant in today's societies. Let us see, first of all, how the inner playful attitude affects the sacred symbol; later, however, the type of sacrilegious gambler will be described.

Let us remember that "every sacred symbol is the representation of a metaphysical truth"; let us remember, also, that the ludic attitude conceals an ambiguous posture of FEAR, to commit oneself directly, and of ATTRACTION, because of the conflict and the possibility of winning. Keeping these concepts in mind, let us suppose that the I, at first, intuits a "metaphysical truth" and transfers it to the conscious subject; this intuition is perceived by the subject as a fantasy and immediately rationalized; a sacred symbol, representing such metaphysical truth, emerges at the threshold of consciousness and masks the fantasy; the sacred symbol tries, then, to unfold in an entelechial process that actualizes its content, its metaphysical truth, that is to say, it tries to phagocytize the subject and convert consciousness itself into symbolic content, into the act of its metaphysical truth; The fundamental ethical act is thus posed, the I in front of the sacred symbol; at that moment FEAR is generated and the symbol is momentarily rejected; but later it is verified that the intuited truth exerts an irresistible ATTRACTION and that the symbol threatens to install itself again in the consciousness; the ambiguity originates in the confrontation between the psychic tendency of the subject, who FEARS the crisis and the consequent action of the sacred symbol, and the

noological tendency of the lost ego, which shows attraction for the symbol and its metaphysical truth. If the sanguine confusion is very great, the influence of the pasu, fear, will predominate, and a passion will be experienced which we call the "inner playful attitude" of the sacrilegious player; it consists on the one hand in NOT SURRENDERING THE SACRED SYMBOL and on the other in NOT TRANSCENDING ITS FORM IN ORDER TO APPRECIATE THE ESSENCE, THAT IS, TO AVOID BEING AWARE OF THE METAPHYSICAL TRUTH.
REPRESENTED BY IT; fundamentally, the aim is to CONTAIN THE SACRED SYMBOL WITHOUT BEING CONTAINED BY IT. Of course, such purposes cannot b e achieved without degrading the sacred symbol, WITHOUT DRAWING IT INTO THE GAME'S INTERNAL ENCLOSURE.

It must be understood, in synthesis, that the sacred symbols FALL into the inner ludic frame because the sacrilegious player has initially established a DIRECT COMPETITION WITH THEM: to take possession of them and to satisfy the passion of playing with them.

Let us now begin at the beginning: the sacrilegious player initiates his ludic attitude when he sets out to PLAY with a sacred symbol that attracts him, but with which he does not wish, or fears, to engage. The sacred symbol thus becomes an "object of play" against which the challenge of holding it in the player's immediacy through degrading framing is posed. Now then: a sacred symbol is not just any symbol; its potency is greater because the sacred symbol participates in the universal Archetype, represents it and facilitates its manifestation: the sacred symbol is the expression of the Divinity or the Myth. That is why when the object of the game is a "sacred symbol" the sacrilegious player adopts an attitude that goes beyond fear or irresponsibility. In that case the sacrilegious player needs to PROFANATE the sacred symbol and degrade it enough to neutralize its potency. Only in this way will he be able to "play with it without danger", "take it in his hands" and enjoy its exteriority, without ever needing to go through that form, which will then be nothing more than a shell, and come across its hidden content, its transcendent essence. Hence it is a mistake to consider the sacrilegious player as merely "PROFANE" when in reality he is a NATO PROFANATOR, a SEMIOTIC CORRUPTOR; he is only "profane" if the sacred symbols have already been profaned and there is nothing left to corrupt and degrade.

In the sacrilegious player we are faced with a classic attitude of strategic bewilderment in which ambiguous positions are permanently adopted: one seeks without declaring the search; one pretends to have without being willing to give; one accepts to "participate" but "without commitments"; etc.

We must declare, not without some regret, that most readers of esoteric books participate in such an ambiguous attitude. Indeed; reading esoteric books is another kind of game practiced by certain gamblers who are irremediably attracted "by the occult", but who also experience, consequently, an unconfessed fear of "committing themselves to something", or that "esoteric knowledge" which they suppose to belong to an elite, will force them to "give things up", to "pass tests", etc. Nevertheless, this vague fear, as it corresponds to every gambler, continues to revolve around the symbols without ever going beyond them, but harboring the hope that a stroke of luck will change things and one d a y, perhaps by reading some "rare book", they will manage to "win" a "rare book".
superior knowledge which, then, will have cost nothing. Naturally, such players are stupidly selfish, incapable of taking real risks, and therefore extremely difficult to reorient strategically.

In order to show in depth this profaning attitude and the means by which he uses to achieve his purposes, corruption and degradation, we will expose this aspect of the player's psychology through an enlightening allegory.

M - The allegory of Mr. Lusor and the leopard-symbol.

The type of player we are considering is the "sacrilegious player", the one who plays with the sacred symbols which he has previously degraded as a SAFETY measure to "approach them safely". This type is analogous to Mr. Lusor, a lost virya who is irresistibly ATTRACTED by the "leopards" but in whom coexists also the FEAR of being caught and devoured by them. Not having enough courage to settle in the leopards' habitat, that is, in the dangerous and unknown jungle, Mr. Lusor, unable to give up the passion to contemplate and even touch the wild creature, conceives a miserable idea: he will extract the beast from that natural environment and transport it to his own world, to his house in the city; once there he will try to tame it. Determined to accomplish this purpose, he captures, or has the animal captured and keeps it in a cage for many years. But this is not enough to satisfy the desire for uncompromising approximation that he experiences: it is necessary to overcome its ferocity, to tame it, to neutralize its wild instincts. Thus, after sawing off its fangs and removing its nails, he proceeds to weaken the leopard's will by feeding it a herbivorous diet to which a tranquilizing drug has also been added. Finally, his efforts are rewarded because, one day, he manages to so upset the feline's behavior that it, transformed into a tame "pussy-cat", no longer represents any danger and can be let "free" out of the cage. And then Mr. Lusor, taking the animal "between his hands", verifying that his wish has been fulfilled, smiles happily and even boasts of "knowing a lot about leopards" ... BECAUSE HE HAS TAKEN OWNED ONE OF THEM TO PLAY WITH.

This allegory is too transparent to require detailed clarification. We will only point out that the "sacred symbols", when they cease to be objects of worship and come to fulfill ludic functions, have been degraded in a manner analogous to the leopard of the allegory, which had to be subjected to a vile meekness before serving the ludic purposes of its master. The jungle, habitat of the wild animal, is the main factor that determines its behavior, the horizon against which its existence is contrasted, causal matrix that justifies and gives meaning to the wild way of being; that is to say, THE JUNGLE IS THE NATURAL CONTEXT THAT DEFINES THE MEANING OF THE LEOPARD.
On the other hand, a leopard contrasted against an urban horizon is undoubtedly a caricature reminiscent of the original; that is: the memory of something that could be but that there, on those asphalt roads, is a caricature reminiscent of the original, that is: the memory of something that could be but that there, on those asphalt roads, is a caricature reminiscent of the original. On the other hand, a leopard contrasted against an urban horizon is undoubtedly a caricature that recalls the original; that is: the memory of something that could be but that there, on those asphalted roads, next to those television antennas, is not and will not be.

Our man does not possess a leopard, then, but a decomposing being that will soon disintegrate. However, this possibility is of no concern because what is desired is not to preserve the being but its external appearance, its form. And that leopard form that has lost its wild essence, because it was inseparable from the jungle horizon, that mottled shell, is artificially inserted into the urban environment for the entertainment and solace of its captor. That is why when the animal is considered "adapted to the human habitat", that is, domesticated, the leopard is long dead, even if its corpse is animated by a cultural ghost created by man.

It is thus understood that with such a zombie leopard one can play safely, getting as close as one wants to its hollow form, but one will never be able to penetrate it and find anything more than cultural concepts previously deposited, that is, projected by the observer himself. Of the essence, of the feline and wild soul, nothing remains; NOTHING TO REVEAL AND TO KNOW.

So much for the allegory. We understand now, much more than before, the profaning and degrading action of the sacrilegious players: to appreciate what the sacred symbols are reduced to in their hands we need only think of the tamed leopard of the fable. Like the leopard, from its jungle habitat, the sacred symbol is amputated from the archetypal context to which it belongs, severing its metaphysical contacts, and artificially inserted into the everyday reality of the sacrilegious gambler. But the property of being "sacred" comes to the symbols from their capacity to represent the archetypal, that is, the "divine" for the pasú; that is why they facilitate metaphysical transcendence. By placing them in the cultural immediacy of the sacrilegious player, they fatally lose their "sacred" character and acquire a new vulgar and perverted meaning. As true "fallen angels", fulminated eagles, stars that have rushed "from the sky to the feet" of the sacrilegious player, the sacred symbols are transformed into LYING SIGNS, decomposing corpses that only the illusion of a cultural chimera can keep resurrected, in everything similar to the tamed leopard of the allegory.

N - Analogical conclusions of the allegory of Mr. Lusor and the leopard.

Taking this case to the extreme, it can be verified that the "sacrilege" of playing with the sacred symbols does not obey only to motivations, or to the mere habit, but it entails a well-defined esoteric position: the COUNTERINICIATION. In fact, in the cult, the sacred symbol is the representation of the divinity or of some metaphysical reality; the symbol thus expresses the Mystery. Through it one can go from the physical to the metaphysical, a transit that demands a change in the traveler, a preparation prior to the confrontation with the Mystery, in a word: an INITIATION. Of course, here we refer to the SYNARCHICAL INITIATION, the one administered by the PRIESTS by means of "sacred initiatory symbols": in the course of this "initiation into the Mystery" the sinarchic Initiate ends up with the conscious subject phagocytized by the autonomous myth and converted "himself into a symbol", that is, into a representative of the Archetype or Myth; something very different is the HYPERBORIC INITIATION by means of the sacred symbol of the virya, tirodingiburr, practiced with luciferic graceful attitude that stops and reverses the entelechial process of the symbol and that allows transcending the archetypal form created for

to experience the ecstasy of the uncreated rune. The synarchic initiation, on the other hand, requires that the initiate consummate a SACRI-FICE before dealing with any sacred symbol: etymologically, this term comes from the Latin expression SACRUM FACERE and means: "offering of a sacred object to a God". Chastity, humility, poverty, courage, etc., which are required for the religious or esoteric part of the cult are not mere moral virtues but the rigorous manifestation, exhibited outwardly as "proof of conduct", of the LIMIT to which one is willing to go in order to penetrate the Mystery.
How much one is capable of GIVING, of SACRI-FICAR, for this; the chaste sacrifice his sex, the humble his pride, the poor his wealth, the courageous his fear, etc. It is not, then, a question of moral virtue but of sacrifice, of the personal effort that is offered to the sacred symbol so that it may reveal its Mystery.

There is a will, that is, an energy, which was previously spent in the enjoyment of sex, pride, wealth, etc., that the initiate rescues and adds to his own with the purpose that this greater strength will allow him to transcend the limits of the sacred symbol, the frontiers of the Mystery. And it is this will, amplified by an asceticism or a mysticism, that is truly offered on the altar of the sacred symbol. This means that: IN INITIATION, THE INITIATE SACRIFICES HIMSELF IN ORDER TO ADAPT HIMSELF TO THE SACRED SYMBOL AND TO PENETRATE ITS MYSTERY. IT IS THE INITIATE WHO CUTS THE WORLDLY TIES AND, ENDOWED WITH A HIGHER WILL, TRAVELS TO THE WORLD OF THE SACRED SYMBOL TO TRANSCEND IT AND APPREHEND ITS ESSENCE, THUS BECOMING "HIMSELF A SYMBOL". BUT HE WILL ONLY "APPROACH" THE SYMBOL WHEN HE IS READY TO DO SO, WITHOUT AFFECTING IT IN ANY WAY: THE INITIATE ALWAYS TRIES TO PROTECT THE SYMBOL FROM THE CULTURAL CRUSTS THAT COULD DISTORT ITS MEANING.

On the contrary, the sacrilegious game implies a counterinitiation: FAR FROM OFFERING SOMETHING OF HIMSELF, IN ORDER TO REACH THE SACRED SYMBOL AND PENETRATE IT, THE COUNTER-INITIATE SACRIFICES THE SYMBOL TO HIMSELF. HE FORCES IT TO DESCEND FROM THE METAPHYSICAL HEAVEN TO THE ALTAR OF HIS OWN PSYCHIC SUBJECT, AND THERE HE SACRIFICES IT TO THE EXTERNAL, SUPERFICIAL CONTEMPLATION OF HIS PROFANE GAZE. IT PLAYS WITH IT AND SULLIES IT UNRESERVEDLY AND IN THE END, PROFANED AND DEGRADED, IT SUBJECTS THE SACRED SYMBOL TO ITS MISERABLE SURROUNDINGS, COVERING IT WITH MANY LAYERS OF CULTURAL CRUSTS.

It is thus proven that the sacrilegious player, when he is not already sacrilegious, is rapidly on his way to becoming a contrainitiate. But we must not exaggerate in qualifying sacrilegious players, for most of them never become counterinitiates, far from it; an adequate evaluation would be the following: AFTER THE SINARCHIC INITIATE, THAT IS, AFTER THE INITIATED PRIEST OR THE MOST PERFECT CASE OF THE SACRALIZING "TYPE", IT IS THE SACRILEGIOUS PLAYER WHO IS CLOSEST TO THE SACRED SYMBOLS.
The sacrilegious gambler has reached the sacred symbols, like Mr. Lusor up to the leopard, without daring to make the transcendent step towards the archetypal essences; the will is only enough for him to remain in external contemplation. But the gambler is not a mystic, there is no ecstasy in his vision, and therefore to rise to the metaphysical world of the sacred symbol represents an effort that he is not willing to make for long.

But since he is not willing to give up what attracts and fascinates him, he tries to obtain it by the easiest way, without SACRIFICE: not daring to transcend himself into the world of the sacred symbol, just as Mr. Lusor feared the world of the leopard, he decides to degrade and submit the symbol to his own cultural world. The profaning attitude of the sacrilegious gambler underlies the crisis already described, caused by the metaphysical intuition that the Ego transcends over the conscious subject and that manifests itself as a morbid mixture of attraction and fear towards the sacred symbols: the attraction drives him to take possession of them, as Mr. Lusor took possession of the leopard, as Mr. Lusor took possession of the leopard. Lusor of the leopard, and the fear, fear of transcending them, of being trapped by the Myth, forces him to put a limit to that attraction with the Myth frame, forces him to put a limit to that attraction with the ludic frame. Consequently, when a sacred initiatory symbol, which has been the object of worship, falls into the hands of sacrilegious players, an immediate attempt is made to anchor it in the world, for example, by turning it into a cultural object and incorporating it into the superstructure of cultural facts. Finally, after it has been fastened with cultural slings, that is, with connections of meaning, the sacred symbol is understood with concepts referring to known cultural principles: it is thus endowed with a NEW MEANING, clear in the context of such concepts, which makes it possible to infer laws, regulations, codes, etc., that is, SAFE MODES OF APPROACH.

To cite just one well-known example of the profaning and corrupting attitude of sacrilegious players, let us remember that most of the ancient games: chess, I-Ching, dice, tarots, etc., were originally cult objects, sacred symbols, hyperborean tactical instruments, whose essential function was neutralized by culturally redefining them, providing them with conventional regulations that allow them to be manipulated without danger and place them within the reach of the masses.

As a last conclusion, we invite a brief reflection, which should be made by every lost virya whose behavior resembles that of the sacrilegious gambler.

Whoever feels that he is a sacrilegious player must overcome such a stance BY REMOVING HIMSELF OF THE MASKS OF THE GAME AND BEING WILLING TO DIRECTLY ADDRESS
REALITY; it must do so, even if such a courageous change means discovering that one plays a role in the karmic plot of the drama of life. Recognizing the dramatic nature of one's circumstance is the first major step on the path of strategic reorientation and the only valid starting point for initiating the struggle and walking the path to Origin. Because that drama and that struggle, contrary to the illusion that the sacrilegious player believes he is living, IS SERIOUS, inevitable to face sooner or later WHEN THE SPIRIT, TIRED OF GAMES, CALLS FOR FREEDOM.
LOST. Then, inexorably, he will finally have to fight, and perhaps at a strategic disadvantage. Hence the Hyperborean Wisdom suggests to the sacrilegious gambler that he overcome his fear and begin the fight at once, abandoning the dead symbols with which he plays daily and setting out to reach the living symbols of his blood memory. But the difficulty experienced by the sacrilegious gambler in abandoning the game and committing himself responsibly to the struggle stems from an error that is at the very root of the playful attitude: THE GAMBLER BELIEVES THAT HE IS "FREE" TO CHOOSE THE ADVERSARY, THAT THERE IS NO "NEED" TO COMMIT HIMSELF TO A MATCH SINCE IT IS ALWAYS POSSIBLE TO "CHANGE SIDES"; AND SINCE THE GAMBLER FACES LIFE "AS A GAME," HE IS NEVER WILLING TO
"SUPPORT A PARTY" IF IT IMPLIES FIGHTING. But, we repeat, this is a mistake, a cultural illusion, because: NO ONE WHO IS INCARNATED IS REALLY

FREE TO "CHOOSE THE SIDE" WITH WHICH TO FIGHT; MUCH LESS TO "CHANGE SIDES".

We have already warned in the article "J" against the error of believing that one "decides" when one chooses between different playful possibilities. Such choices are false, determined by the superstructures of cultural facts according to the karmic argument; as we saw there, only the Siddha is in permanent absolute capacity to decide. For the reasons pointed out, the lost virya, if he belongs to the ludic type, is not free to decide; DUE TO THE SPIRITUAL ENGAGEMENT IN WHICH HIS LIFE PASSES, WHICH IS NOT "PLAY", THE LOST VIRYA HAS ONLY ONE IRON CHOICE, THE ONLY "DECISION" HE CAN MAKE, BASED ON THE PRINCIPLE "FOR THE GNOSIS OF TRUTH, FREEDOM": EITHER HE FIGHTS FOR THE HYPERBOREAN LINEAGE, HIS "PARTY", OR HE EXPOSES HIMSELF TO CERTAIN DESTRUCTION. NO ONE CAN "GO OVER TO THE SIDE" OF THE SYNARCHY IF HIS BLOOD STILL RETAINS THE MEMORY OF THE ORIGIN; NOR DOES ANYONE ABANDON THIS SIDE IF HE CONSCIOUSLY PARTICIPATES IN IT: SUCH HYPOTHESES ARE ABSURD AND IF, IN SPITE OF EVERYTHING, THE TRAITOR SIDDHAS ACCEPT HIM IN THE HIERARCHY, IT WILL BE ONLY TO PLUNGE HIM INTO CONFUSION, TO ACCELERATE EVEN MORE HIS NEXT END.

In the novel "The Mystery of Belicena Villca", the instructor Konrad Tarstein says these words to the SS aspirant Kurt Von Sübermann: "Neither you nor I, nor anyone else, can choose because THE CHOICE HAS ALREADY BEEN MADE, in another sphere of consciousness, in another world. We have no choice but to face our destiny, which is also the destiny of humanity, and to give thanks for having been appointed to such an august mission. Our Chief, Kristo Lucifer, is the Most Beautiful Lord, but he is also the Most Fearless, Father of Courage; we must not even dream of defrauding him".

O - Objectives of the synarchic plan against the sacred symbol of the virya.

The detailed study of the corrupting action of sacrilegious players is intended to alert us to the plan of the Synarchy to destroy the sacred symbol of the virya, as stated in the final part of the article "K". We have already seen how the sacrilegious players corrupt the sacred symbols until they neutralize them and turn them into "game objects", that is to say, into symbols framed in a regulated system of the usual context or of a context alien to the metaphysical truth they represent: thus they manage to "change their meaning" but preserve their form. As an object of play the sacred symbols are made available to the masses, who, by adding countless layers of cultural crusts, complete the work of degradation; the end result is that the metaphysical truth is collectively "forgotten", that is, it becomes unconscious again. And that effect is what the Synarchy seeks to cause with the greatest efficacy in the case of the sacred symbol of the virya, the outer labyrinth of Wotan: IT MAINLY PRODUCES THAT THE LOST VIRYAS KNOW ITS VULGARIZED FORM AND FORGET OR DISCOGNIZE ITS INITIATIVE MEANING, THE TWO STEPS OF WOTAN'S SOLUTION TO THE PROBLEM OF SPIRITUAL ENCOUNTERING.

To achieve this objective, the Synarchy has elaborated a plan consisting of two parts: 1. to degrade the outer labyrinth signs until all vestiges of their initiatory meaning have been removed; 2. to sow collective confusion about the true meaning of the outer labyrinth sign and to affirm, as far as possible, a new meaning. We will comment in O1 the first part in some detail and then, more briefly, the second part.

O1 - First part of the plan: degradation of the outer labyrinth sign.

To degrade a sacred symbol, it is only necessary to put it within the reach of sacrilegious players, to uncover it to the interest of the profaners so that they can corrupt it. To fulfill this first part of the plan, a variety of methods have been put into practice, ranging from crossword puzzles (CROSSWORD MAZE PUZZLE) aimed at vulgarizing the symbolic form WITHOUT MENTION OF IT, to the pseudo-scientific lucubrations of the well-known authors of esoteric or anthropological books, agents of the Synarchy, who unabashedly pretend to engage in a rationalist discussion around them. The objective, logically, is to prevent the lost virya from executing the First Step and jumping from the outer labyrinth to the inner labyrinth, gnostically assimilating to the consciousness or scheme of himself THE MEANING that the outer labyrinth reveals, that is, the notion of a lost Self that searches, chooses and decides. The ludic attitude is the best "defense" that the Synarchy has against this "danger" because it leads the player to carry out a manipulation ONLY EXTERNALLY of the sign of the labyrinth, which he has previously "framed", that is to say, anchored in the cultural immediacy of his exoteric and profane world. To this end, for many years, the collective use of a "MAZE GAME", or "labyrinth game" has been encouraged, a pastime consisting of an external labyrinth, drawn on a board, where the correct path leading to the "exit" must be sought; there are several false paths, "dead ends", fences, crossroads, etc., and, in some particular models, dice are used as in the game of the goose.

The advance of electronics and the financial control that the Synarchy exercises over the big corporations of the computer industry have come to lend an invaluable collaboration in this first part of the plan. The Synarchy, in effect, is producing and stimulating their imitation, and distributing throughout the world, thousands of slot machines (FLIPPER SLOT MACHINE) based on the principle of the maze game and controlled by electronic computer. The machine has a screen or "video peripheral" and keys, or joysticks, which the microprocessor is programmed by the manufacturer so that, at each new game, or "match game", a different maze is represented on the screen. The game here consists of directing the small shiny figure, usually a "little man", through the channels of the maze in search of the desired exit, while the internal controllers qualify the stumbles, dead ends, etc., with different scores that at the end, totaled, add up to a SCORE. It is "won" when the little man reaches the exit, or the score is favorable, or the transit time is short, etc. Of course, outside of slot machines, low-cost maze game SOFTWARE makes it possible for this game to be played on millions of personal computers around the world.

It is evident that this sophisticated computerized maze game condenses and summarizes everything we have been warning about: the player's contemplation of the labyrinth framed on the video screen could not be more superficial; the cultural degradation of the symbol is in this case complete, as it suits the synarchic plan.

It is interesting to note that the "shiny little man", who must be guided through the tortuous paths of the maze game, FUNCTION OF "REPRESENTING" THE PLAYER IN THE AREA OF CONFLICT; on this concrete representative the player projects his ALTER EGO, that is, the "other self" into which his consciousness is split when manifesting the ludic attitude. In this way the one who is effectively imprisoned in the labyrinth, facing the conflict, running the risks, trying to "win", is not the player but his alter ego, the "brilliant little man" who ceases to exist by a simple TILT of the power switch.

On the other hand, even if a "glance" at the maze game makes it possible to grasp the idea of "search, option and choice", it is highly improbable that this idea is made conscious: due to the "framing" to which the symbol has been subjected and to the "low seriousness" with which the ludic attitude must refer to the game. More clearly: the "framing" produces in the player the conviction that the meaning, which reveals the external labyrinth, expresses only aspects of the game's operative mechanics; "search, option, choice" are thus acts circumscribed to mere ludic functionality. From the screen of a maze game the true meaning will be powerless, then, to fulfill its initiating mission of inducing the lost self to extend itself in the discovery of the inner labyrinth. Moreover, it is easily understood that this would be the case: IT WOULD BE INCONCEIVABLE THAT ANYONE WOULD SUCCEED IN TRANSCENDING A SYMBOL WHICH HE HAS PREVIOUSLY FRAMED IN ORDER TO ENSURE ITS IMMANENCE.

O2 - Second part of the plan: confuse and disorient the luciferic funny guy.

The second part of the synarchic plan was intended to "sow collective confusion about the true meaning of the outer labyrinth sign and to affirm, as far as possible, a new meaning". The "change of meaning" is achieved by deforming the sacred symbol of the virya and placing it in another context, for example, that of a game; that is already clear. What remains to be determined is what kind of people this part of the plan is aimed at; in short, who is it intended to mislead? Certainly not the sacrilegious gamblers, not even the vulgar gamblers, since the first part of the plan is intended for them. Who then? Answer: THE LOST VIRYAS WHO EXPRESS WITHOUT KNOWING IT THE GRACIOUS LUCIFERIC TYPE. To understand

In order to answer this question, it must be borne in mind that the above-mentioned plan is carried out with techniques of the psychosocial strategy. These techniques, for example, make it possible, by means of an advertising campaign, to send a "message" through society and for it to be received only by a certain stratum of the people: those, precisely, to whom it is intended to direct the behavior so that they become "consumers", "voters", "collaborators", "tourists", etc. Such a "message" is simply a symbol that is attractive and conditioning for the PSYCHOLOGICAL TYPE of the people who make up the social stratum to which it is addressed, that is, the "target group" or "objective group", "OBJETIVE GROUP"; the concept of the OBJETIVE GROUP has the allegorical sense of a ballistic objective, TO HIT THE MARK, according to the universal denomination given to it in Psychosocial Strategy. Using similar techniques, the first part of the plan was implemented by directing the symbol of the outer labyrinth towards the objective group of the sacrilegious players. And in a similar way, but with much more elaborate and effective techniques, a message is aimed at another "target group", which condenses the second part of the plan: to confuse and disorientate a sector of society about the

meaning of the outer labyrinth sign. Such a sector is composed of those lost viryas whose natural psychological profile makes them permeable to the true meaning of the outer labyrinth sign: they are the ones who could spontaneously jump from the outer labyrinth to the inner labyrinth by understanding the meaning of search, option and choice; and they are the ones who are sought to be confused with the change of meaning: it is the objective group composed, according to the previous answer, by lost viryas of the "luciferic graceful" type.

We should therefore rephrase the question and inquire into the PSYCHOLOGICAL TYPE of the second "objective group". Indeed, apart from the "sacrilegious gambler", what OTHER TYPE do we know, sufficiently defined and unmistakable, to be also declared "objective group" and to deserve such a precise attack by the Synarchy? The answer, in this case, offers no doubts: we do not know such a type, except for the title we have just mentioned, and we do not know how to distinguish it at all. In truth, due to the strategic disorientation of professional psychologists, or to the malevolence of Hebrew psychologists, and to the control that the Synarchy exercises over academic research, little progress has been made in the West in the study of psychological types FROM THE POINT OF VIEW OF HYPERBORN WISDOM. This
We have been able to observe this deficiency right here, in the difficulties that had to be overcome in order to explain the type of "sacrilegious gambler", for without such an explanation, who would have understood what we were referring to when we alluded to the "playful attitude" of the lost virya and its degrading effect on the sacred symbols? And yet, with all that has been explained, it is far from being clear how this type is inserted in the total psychology of the lost virya: indeed, the "playful attitude" is only one of the attitudes that it is possible to adopt towards the sacred symbol; another would be, for example, the "sacralizing attitude". The Synarchy, of course, knows of the existence of these types, although it is very careful not to divulge it, and the proof is in the fact that the luciferic funny type has focused it as an objective group of its plan against the sacred symbol of the virya.

In order to bring order to this subject, and to clarify completely the previous answer, a summary of the Aberro typology will be developed in the next paragraph, which is based on the characterological criterion of Noological Ethics, that is, on the observation of the interior ethical act, "the I in front of the sacred symbol": it is, then, the attitudes of the I in front of the sacred symbol that are the characteristics that define the types of the Aberro typology; the ludic attitude will define the ludic type, the sacralizing attitude the sacralizing type, and the luciferic graceful attitude the luciferic graceful type. Defining, thus, the psychological contour "receiver" of the members of the objective group, that is, the exponents of the luciferic humorous type, towards whom the tactical message of the Synarchy is focused, we will be able, in the next articles, to better understand the objective of the second part of the plan: to confuse and disorient the lost viryas by changing the meaning of the external labyrinth signs.

FINALLY, IT SHOULD BE ADDED THAT THOSE "CHOSEN" AS CANDIDATES FOR HYPERBOREAN INITIATION MUST BELONG WITHOUT EXCEPTION TO THE LUCIFERIC GRACEFUL TYPE. LET US NOTE THAT THE ABERRO TYPOLOGY IS PART OF NOOLOGICAL ETHICS AND THAT, AS EXPLAINED IN ARTICLE "C": "NOOLOGICAL ETHICS ESTABLISHES THE LINK BETWEEN NOOLOGICAL SEMANTICS AND NOOLOGICAL PONTONICS. OF COURSE, SINCE THEY ARE INITIATORY DISCIPLINES, SUCH A LINK IS NECESSARY AND

INEVITABLE, IMPOSSIBLE TO SAVE: NO HYPERBOREAN INITIATE, EVEN IF HE DEEPLY UNDERSTANDS THE THEORY OF NOOLOGICAL SEMANTICS, WILL BE ABLE TO ACQUIRE THE PRAXIS OF NOOLOGICAL PONTONICS WITHOUT ACCEPTING THE PRINCIPLES OF NOOLOGICAL ETHICS. THE EFFECTIVE EXPERIENCE OF THE UNCREATED RUNES REQUIRES THAT THE EGO ASSUMES A PREVIOUS ETHICAL ATTITUDE, THAT IS TO SAY, A LUCIFERIC GRACEFUL ATTITUDE. IT IS EVIDENT THAT THE STUDY OF THE LUCIFERIC GRACEFUL TYPE, BESIDES REVEALING THE CHARACTERISTICS OF THE OBJECTIVE GROUP, MUST ALLOW US TO UNDERSTAND THE LUCIFERIC GRACEFUL ATTITUDE, AN ESSENTIAL UNDERSTANDING, AS WAS EXPLAINED, IN ORDER TO EXECUTE THE SECOND STEP OF THE WOTAN SOLUTION.

EIGHTH VOLUME: THE "ABERRO TYPOLOGY" OF NOOLOGICAL ETHICS

A - Specific description of the types.

We will begin by recalling that the Hyperborean Wisdom, attending to the HYPERBorean HERITAGE, to the Symbol of the Origin that chains the Spirit, distinguishes in humanity three classes of men:

A - the ANIMAL-MEN or PASU, almost non-existent today in their pure state but present as an "animal tendency" in every virya, due to the genetic inheritance of the original Manu Archetype.

B - the semi-divine men or VIRYAS: they are further divided into VIRYAS DEPENDENT and VIRYAS DORMANT, according to whether the hyperborean inheritance of the blood or the animal tendency of the pasu predominates in them.

C - the Immortal Hyperboreans or SIDDHAS, whose existence is o u t s i d e all material determinations.

Of these three classes of men, it is the lost viryas who make up the greater part of humanity and, naturally, it is within their group that we find the "objective group" whose psychological type we wish to know. In figure 101 we can observe a synoptic table that summarizes what we have been saying.

Thus we see that the Aberro typology is based on the distinction of three psychological characteristics of the lost virya INHERENT TO HIS BEHAVIOR IN FRONT OF THE SACRED SYMBOL, that is, the fundamental ethical act: the "I" in front of the sacred symbol. It is a question, then, of extremely specific types, whose description must be extremely precise if confusion and misunderstandings are to be avoided. But the criterion adopted, in spite of its rigor, has a great advantage that should be emphasized.

We have explained on several occasions that the lost virya becomes "awakened" when he succeeds in reorienting himself towards the origin. The awakened virya, even if he has not yet conquered the Vril, will not get lost again because his Ego has acquired a permanent state of alertness; he has recognized the warlike character of his misdirection and has understood that he can only free himself from material captivity if all his spiritual strength, his courage, his resolution, in short, if all his will is directed toward a single end: the Return to the Origin. But, being an essentially warlike situation, this transit will only be successful if it has been previously planned; in other words: one must KNOW how to get there; that is to say, one must have a Strategy. Of course, by "Strategy" we mean the knowledge of the means to arrive at the end of the road, a

means that can be one of the secret ways of liberation, since they constitute properly "general strategic models". It is of the utmost importance, then, to know in what way it is possible to KNOW GNOSTICALLY a secret way in order to have the necessary OWN STRATEGY. The Mystery of the labyrinth, whose solution employs the way of the strategic opposition and the archemonic technique, seeks to make the lost Self make the inductive leap from the sign of the outer labyrinth to the symbol of the inner labyrinth: and it is the gnosis of the inner labyrinth, as explained, that makes it possible to establish the STRATEGIC DISTANCE BETWEEN THE LOST SELF AND THE SELBST. The perception of this distance is what orients the "I" and brings it closer to the center of the labyrinth, where its immortality will be consummated and the possibility of definitively freeing the Spirit from material enchainment will be within reach. In this transit, between the time when the lost Self manages to master the secret of the right angle to enter the tau square, the "fundamental ethical act" takes place, the Self facing the sacred symbol; that is, the Self, cornered against the fenestra infernalis of the Odal Rune, confronts the sacred symbols that emerge in the sphere of light and try to phagocytize the conscious subject during its emergence. And it is then that the Self must exhibit the luciferic graceful attitude, stopping the process of the sacred symbol and entering the central tau square. This is the complete development of the Strategy of the labyrinth, the Strategy proper to every Hyperborean Initiate of the Order of Tyrodal Knights.

B - The Law of the Globe of the fundamental ethical act.

The fundamental principle, from which the typological description starts, is the fact that the lost viryas usually react in three different ways in front of the sacred symbol, that is, during the fundamental ethical act. But we must remember, first of all, that such a confrontation, the "I" in front of the sacred symbol, is an "inner" act, a situation proper to the psychic structure. The sacred symbol, in fact, may have been discovered internally by the apperception that the conscious subject, and the lost Self, performs on a fantasy, or come from an external perception, revealed by an Initiator, for example: in the latter case, once introjected, the symbol will act with all its power directly in the sphere of light, analogously to any emerging sacred symbol. So, whatever the provenance of the sacred symbol, the fact remains that it APPEARS before the vision of the lost Self and that there is the certainty of such an appearance. The sacred symbol APPEARS in the sphere of light, then, DIFFERENTIATED and FACING.

The appearance of a sacred symbol is always an impressive experience, hence it is not possible for the lost Self to be indifferent: the symbol IS DIFFERENT AND IMPRESSIVE. If a symbol is truly sacred, that is, if it represents a metaphysical truth of the highest order, its appearance will cause in the lost Self a very intense impression, characterized by certain typical states of mind, such as "astonishment", "admiration", "surprise", "amazement", "astonishment", "stupor", etc., which should be summarized in one concept: PERPLEXITY. In other words, THE APPEARANCE OF THE SYMBOL

SACRED CAUSES THE IMMEDIATE PERPLEJITY OF THE LOST SELF. However, such a
The impression does not last long and inevitably a reaction of the lost ego takes place. Whoever adopts one of the three attitudes mentioned in the synoptic table of figure 101: playful attitude, sacralizing attitude, or luciferic graceful attitude.

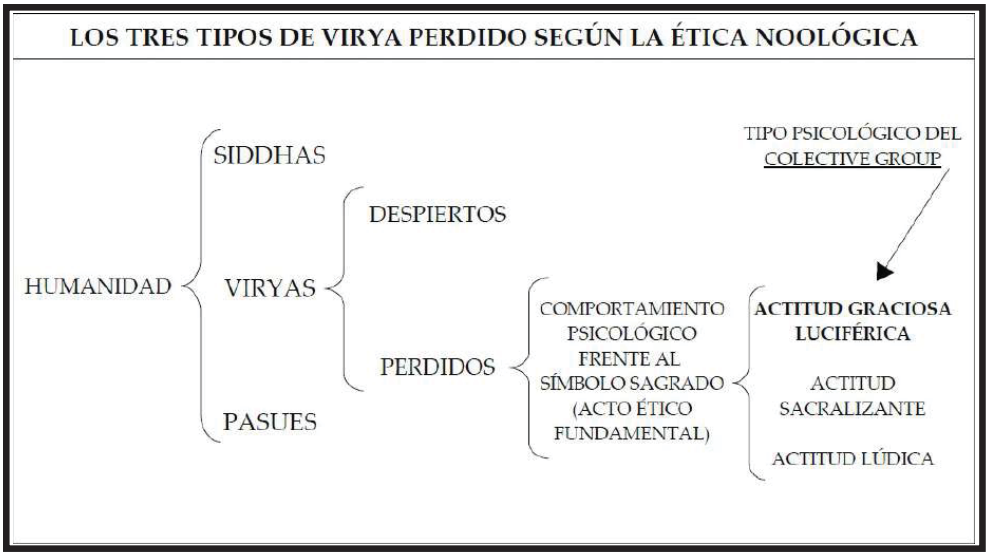

FIGURE 101

Let us now highlight a phenomenon that occurs during that moment, when the sacred symbol manifests itself to the consciousness, and which is decisive in the possible reactions of the lost Self. If we keep in mind that PERPLEXITY means UNCERTAINTY, DOUBT, VACILATION, etc., that is to say, "DETENTION", we can
to accurately describe the phenomenon: WHEN THE CONSCIOUS SUBJECT STANDS PERPLEJOUSLY IN FRONT OF THE SACRED SYMBOL, IT SEEMS TO "GROW" IN FRONT OF ITS
ASTONISHED GAZE. This phenomenon is all the more effective when the conscious subject has been so overwhelmed that he does not even notice such "growth" and, instead, he believes himself to be suddenly before an immeasurable semiotic horizon. This is what happens with symbols that represent deities or Myths, whose RELATIVE SIZE with respect to the consciousness, to the scheme of oneself, seems extremely large.... and even capable of crushing some weak minds. The sacralizing attitude, as will be seen later, is typical of those lost viryas whose will is powerless to overcome the ILLUSION OF SIZE produced by the phenomenon of symbol growth.

Because, and this must be affirmed, THE BIG TO SMALL RELATIONSHIP BY WHICH A SACRED SYMBOL REFERRED TO THE CONSCIOUSNESS OR SCHEME OF ITSELF IS ONLY AN ILLUSION, A DECEIT PRODUCED BY THE POWER WHICH

There are, therefore, no sacred symbols "big" or "small", major or minor, superior or inferior, etc., but rather, there are SACRED SYMBOLS POWERFUL OR POWERLESS TO ACT ON THE CONSCIOUSNESS OR SCHEME OF ITSELF, THAT IS, ON THE SUBJECT.
CONSCIOUS AND THE LOST SELF... That is to say, inside the virya, completing his psychic totality, THERE ARE ALL THE SYMBOLS... AND NONE IS "GREATER" OR "SUPERIOR" TO THE CONSCIOUSNESS ITSELF, TO THE SCHEME OF SELF. It is the powerful
power of some "sacred" symbols which produces great perplexity in the lost Self and causes the "illusion of size".

In order to correctly interpret the nature of the phenomenon, it is necessary to remember the origin of that underlying potency in the sacred symbols: the myths structured in the schemes of the cultural structure or the corresponding Universal Archetypes or Myths. It is evident then that, IF THE SACRED SYMBOL CAUSING THE PERPLEXITY OF THE LOST SELF REPRESENTS AN ACTUAL ARCHETYPE, ITS "GROWTH" MUST PRODUCE FROM THE EVOLUTIONARY PROCESS IN WHICH IT INTENDS TO DEVELOP. In other words, "GROWTH" IS THE WAY THE LOST SELF PERCEIVES THE PROCESS OF THE SACRED SYMBOL.

As we know, the process can only be interrupted by the volitional action of the self. If, however, the will is not sufficient, the process of the sacred symbol will continue up to the entelechy, nourishing itself for its development, during all this period, with energy taken from the sphere of light; this means that the sphere of light gradually identifies itself with the archetypal representation of the sacred symbol, or, also, that the emergence of the myth completely occupies the capacity of the sphere of light. Let us recall, in this respect, what was said in Part One: "the power with which a symbol crosses the threshold of consciousness depends on the region of the sphere of light in which it will manifest itself. The symbol **I'**, for example, stabilizes before the conscious subject at the level Ψ' **(**see figure 21) the level of stabilization of all conscious representation is reached in a single movement that begins in the cultural structure; in figure 21, this means that the symbol I' emerges from the plane of signification to the level **Ψ** ' IN A SINGLE MOVEMENT, progressive up to **Ψ** and abrupt up to **Ψ '**: AT THE LEVEL OF STABILIZATION THE EMERGENCE ENDS AND THE PROCESS BEGINS".

"The stability of a representation is experienced by the subject as the "appearance" of the image, as a symbol that suddenly emerges and becomes clear in the consciousness. But such stability does not indicate stillness, but signals only a change in the activity of the symbol: from there begins an entelechial process that can completely alienate the subject's attention unless the subject has sufficient energy, that is, will, to counteract it."

Be that as it may, the effective thing is that; IF THERE IS NO WILL TO SUBSTRAY TO THE ARCHETYPICAL PROCESS OF THE SACRED SYMBOL, OR IF IT IS INSUFFICIENT, THE PROCESS CONTINUES ITS EVOLUTION TOWARDS THE FINAL PERFECTION OR ENTELEQUIA; THAT IS: THE PROCESS IS STABILIZED. In

this conclusion of

It can be noticed that A RELATIONSHIP LINKS THE "WILL" AND THE "STABILITY": it is the relationship allegorically known as THE LAW OF THE BALLOON and that can be stated as follows: THE LESSER THE WILL, THE GREATER THE STABILITY OF THE PROCESS.

If the law of the globe is correctly interpreted it will be found that the "illusion of size" is an expression or "measure" of that law and, therefore, that such an "ILLUSION" depends upon the relation between the two factors: the WILL of the lost self and the STABILITY of the process. It should be noted, however, that THE ILLUSION OF SIZE, AS AN EXPRESSION OF THE LAW OF THE BALLOON, GIVES AN "INVERSE" MEASUREMENT OF THE
WILL. More clearly: let us suppose that someone is confronted with the vision of a symbol whose potency produces in his lost Self an overwhelming effect, for example, a Catholic impressed with holy perplexity at the appearance of a bleeding heart crowned with thorns; the law of the globe states, in these cases, that if the sacred symbol is appreciated as "enormous", "big", "dilated", "greater", "superior", etc., such an illusion of BIG SIZE, indicates, INVERSELY how SMALL the will is. To perceive a "large" symbol is a sure sign of a "small" will, and, naturally, at the extreme end of the scale, the "pantheist", whose vision of "God" embraces the totality of all that it is possible to see, according to the law of the globe POSSESSES AN INDIVIDUAL WILL ALMOST INEXISTENT.

It is now understood that, the three psychological types being defined by the reaction of the lost self to the emerging sacred symbol, it will be the law of the globe that will determine the degree of intensity with which such a reaction becomes effective. It is convenient, then, to deepen the knowledge of the law of the globe. This will be achieved in the following article by means of an allegory that will also allow us to describe the three psychological types analogically.

C - The allegory of Mr. Aberro and the balloon.

Within the allegory we must distinguish two moments, characterized by different scenes or icons. First, we will describe one scene and establish some analogical correspondences; finally, we will observe the second scene and draw definitive conclusions.

With things thus arranged, we can move on to the first scene. In it we see a room of regular dimensions occupied by Mr. Aberro, who is surprised by an unexpected event. In fact, Mr. Aberro is the owner of a pressurized cylinder full of a very valuable gas mixture, which constitutes practically all his wealth; he does not want to lose the gas for anything in the world and, for this reason, he periodically watches the vent valve, making sure that it is properly closed. Here is the reason for the surprise: this time he looks at the valve and sees that it is open and that, above the carafe, the heteromorphic figure of a polychrome balloon is constantly inflating. At the appearance of the balloon, Mr. Aberro notices, simultaneously, several things: that its valuable gas is constantly feeding the

The swelling of the globe; that the polychrome of its changing surface is very attractive to him; that, nevertheless, he admires its metamorphoses much more because, although it grows continuously, it never takes on a definitive form; etc. And, before an impression of such varied and even contradictory shades, Mr. Aberro stops perplexed for a long moment, observing that this pneumatic orb is (or has become) extremely large.

It will not be difficult to establish the analogous points of such a simple allegorical image. Thus, Mr. Aberro represents the Ego of the lost virya, perplexed before the appearance of the sacred symbol. The "carafe" is equivalent to a reservoir of unconscious psychic energy and the "mixture of gases" to that energy. And the "valve" corresponds to the organ, or function, by means of which the WILL of the I manifests itself on the phenomenon.

It is evident then that the "globe" is an analogous figure of the sacred symbol. If we look closely we shall see that the balloon, with its continuous growth, shows itself to be very similar to the PROCESS of the sacred symbol. The balloon, like the symbol, is at the beginning of the phenomenon only a germ, full of potential properties; the open valve allows the breath of the gases to feed the germ and develop its potency, actualizing "all those forms seen by Mr. Aberro" which are nothing more than "moments" of the phenomenon, "states" or "phases" of the process. Also the sacred symbol, like the globe, is at the beginning of the phenomenon only germ, that is, pure potential sign; the nourishing contribution of the unconscious psychic energy, which is "composed" (by archetypes) like the "mixture" (by gases), produces the development of the germ-symbol, whose properties are actualized "in" the consciousness. Let us not forget at any moment that the process we are studying, the "appearance of the sacred symbol," is that by which a symbol "becomes conscious" and can be known: every relation between the I and a symbol reveals a degree of conscious knowledge, whether the I embraces the symbol with the understanding or whether the symbol stands, "inflated" and threatening, before an impotent I.

In the first scene it is the inflation of the balloon that is the dynamic subject acting objectively on Mr. Aberro who, on the contrary, remains passive, "perplexed", in front of the phenomenon. The second scene records the possible reactions of Mr. Aberro which correspond analogically to psychological types. In short, the first scene showed the ACTION of the sacred symbol on the lost Self, that is, the constitution of the "fundamental ethical act"; the second will show the REACTION of the lost Self, a reaction that should be interpreted as the FUNDAMENTAL ETHICAL ATTITUDE of the Self in front of the sacred symbol and that defines the psychological type of the lost virya by its playful, sacralizing or luciferic humorous character. For the sake of clarity, it is convenient to separate the description of the three typical attitudes and present them one at a time. The second scene is, then, divided into three acts: I, II and III.

D - Analogical description of the "playful", "sacralizing" and "luciferic graceful" attitudes.

I - Playful Attitude.

While the perplexity was dissipating, in Mr. Aberro's soul there were two conflicting feelings: fascination and ATTRACTION for the polychrome globe, and FEAR of its growth process. From such a conflict the latter contender emerged triumphant and soon Mr. Aberro was dominated by a more intense fear, which replaced his perplexity and threatened to turn into panic. And Mr. Aberro's reaction was swift and typical, giving no time for the balloon to expand too much: he fled. But before fleeing he gave an abrupt swipe and tore the balloon from the spout of the carafe, taking it with him to the corner of the room in which he took refuge.

For Mr. Aberro the balloon thus became a toy. Of course, what he held in his hands was nothing like the balloon that had previously expanded over the carafe and fascinated him with its polychromatic beauty: NOT AFTER THE GAS EXPLODED FROM INSIDE IT AND TRANSFORMED INTO A MEMBRANE.
DEINFLATED. The balloon, at the beginning of the phenomenon, was a germ whose polymorphic potency would unfold under the pressure of the gases; without gas the balloon would be only a husk of germ. And while Mr. Aberro played with that corpse in the carafe, the valve remained open, and the precious gas that had been feeding the balloon was "vented" away.

II - Sacralizing Attitude.

The "appearance" of the balloon made a strong impression on Mr. Aberro. At first h e felt as if shocked, frozen with astonishment, and, finally, amazed. After a succession of similar states, Mr. Aberro experienced the conviction that he was before a numinous manifestation, a supernatural fact, a sign of a divine presence or: the divinity itself. Instead of perplexity, his Ego adopted an attitude of ecstatic contemplation of the phenomenon; that is to say: to the initial uncertainty he added an even greater passivity. But, in this becoming, the globe continued to grow continuously, i.e., the phenomenon had STABILIZED. And when the balloon was "big" enough, to Mr. Aberro's fearful and prudent appreciation, he felt certain that what was so big and beautiful must necessarily be superior. And feeling his soul diminished in the face of so much grandeur, shrinking from religious fervor, annihilated by a nameless devotion, Mr. Aberro performed the first act since witnessing the phenomenon: he knelt down and worshiped the colored globe.... And the balloon, which continued to grow steadily, soon became so huge that it ended up occupying the entire space of the room, adapting itself to the shape of the things that were there, which were embedded in different parts of the elastic surface. And so it happened that the balloon ended up embracing Mr. Aberro, who continued in his devoted position, absorbing it between the voluble folds and burying it deep in his pneumatic entrails.

III - Graceful Luciferic Attitude.

The appearance of the balloon shook Mr. Aberro's soul like a whiplash and, immediately, the phenomenon impressed him as a dramatic event, full of inevitable meaning. Perplexity was abandoned in the face of the intimate conviction that action must be taken. But such an action on the phenomenon was foreseen from the beginning as fatally tragic and, therefore, Mr. Aberro SMILED TO GIVE HIMSELF Courage.

Mr. Aberro, who was attentively observing the phenomenon, adopted the attitude of smiling at the moment of acting. And at that very moment the miracle took place: HIS LAUGH CHANGED THE SENSE OF THE EVENT, TRANSFORMING IT FROM "DRAMATIC" to "DRAMATIC".
IN "COMIC". Mr. Aberro then reached out and closed the valve, thus preventing the passage of the gas. The balloon was "fixed" in a point of its deployment and was thus kept by Mr. Aberro, who, after inspecting and apprehending it, added it to his collection of pneumatic, utilitarian, didactic and humorous objects.

E - Validity of the Law of the Globe in the fundamental ethical act.

If we consider that the appearance of the globe, the ONLY globe causing the three reactions I, II and III, is an event analogous to the appearance of a sacred symbol in front of the lost self, as demonstrated, we will conclude that the types described in the three acts of the second scene correspond indeed to psychological types characteristic of the lost virya. Before dealing with such correspondences, it is worth emphasizing a consequence of a general nature, which is the validity of the law of the globe. That is: in the whole allegory, in fact, both in the first scene and in the three acts, I, II and III, of the second, the law of the globe is verified analogically: "the lesser the will, the greater the stability of the process". Let us remember that the lost self, by its noological essence, manifests itself as a volitional force; therefore: THE LOST SELF CAN ONLY REACT VOLITIONALLY, THAT IS, ENERGETICALLY, BEFORE THE SACRED SYMBOL; THEREFORE THE "PERPLEXITY" OF THE SELF IMPLIES NEUTRALITY.
ENERGETIC, VOLITIONAL NULLITY. Thus, according to the law of the balloon, when Mr. Aberro STOPPED perplexed in front of the balloon, the balloon grew and the phenomenon tended to stabilize. In Act II, for example, the case in which Mr. Aberro devoutly reduces his will to the minimum, the phenomenon reaches a complete stability in its development and the balloon takes on an enormous size that OCCUPS THE ENTIRE SENSIBLE AREA: the law of the balloon anticipates, then, that this "enormous" size expresses in an inverse way the "small" measure of the will.

F - Analogical conclusion of the allegory of Mr. Aberro and the balloon.

Having proved the validity of the law of the balloon in the allegory, since it is a property of the fundamental ethical act, we can now examine the Aberro typology. However, about the playful attitude exhibited by Mr. Aberro in act "I", there is little to add to what has already been said in previous comments. We shall only point out that in this image (act I), as in no other, the

disastrous effect that the degradation of the symbol has on the consciousness of the sacrilegious player. In the allegory it can be clearly observed how the desecration and degradation of the symbol, represented by the slapping and appropriation of the balloon, causes a mutilation of the soul, a psychic wound through which energy from the unconscious "escapes", as represented in the "loss of gas" from the decanter: such energy, beyond the control of the conscious subject or the Ego, circulates from the sphere of shadow to the sphere of light, bursting forth at the threshold of consciousness at the place where the emerging sacred symbol was; needless to insist that all kinds of psychic pathologies, and even irreversible dementia, can be caused by similar injuries.

Let us also note that Mr. Aberro's attention is finally concentrated on the husk of the germ-globe he holds in his hands, completely forgetting the carafe and the valuable gas that escapes from it. This forgetfulness is equivalent to the REPRESSION that the lost self of the sacrilegious gambler carries out against the processual phenomenon, ONCE IT HAS SUCCESSFULLY DEGRADED THE SACRED SYMBOL, to interrupt the process and submerge the Archetype or myth back into the unconscious. But, if we look at it closely, the lost "I" has acted there as if it were DEPRESSING a deposit of psychic energy of which the sacred symbol was its COVER; repression consists in forgetting the deposit, in "taking it out of sight", as far as possible: definitively; and repression succeeds in this sense: the deposit is "no longer seen": but such a triumph is highly costly because the deposit, finally forgotten, remains indefinitely uncovered and activated to release the energy, that is to say, IT IS PREPARED TO BECOME A FUTURE "HIDDEN SOURCE" OF PERTURBATIONS.

G - Criterion of the Aberro typology.

For greater clarity in what follows, it is necessary to define a qualitative order in the Aberro typology. According to this order, which is based on the hyperborean principle of strategic orientation, the truly "superior" type is the luciferic graceful one, who is better oriented toward the Origin than the other two: such a type describes the highest spiritual state that it is possible for a lost virya to attain. With this criterion the synoptic table of figure 101 has been arranged in accordance with the succession of acts of the second scene.

After the first type, the "luciferic funny", comes in second order the "sacralizing type", less oriented than the previous one but more than the following or "ludic" type. Thus, lastly, the ludic type is placed in the Aberro typology, the most misguided of all. The three types are thus opposed from superior to inferior according to the declared order; for example, the sacralizing type is "superior", i.e., better oriented than the ludic type, etc. The luciferic graceful type, the "objective group", the white group against which the attack of the Sinarchy foreseen in the second part of the plan set forth in article "O" is directed, is at the top of the scale, as an example superior to the other two types.

H - Playful type and sacralizing type.

If the ludic type is characterized by the contradictory attitude of FEAR and ATTRACTION for the sacred symbol, in an opposite way the sacralizing type stands out for the SUBMISSION to the sacred symbol and the SUBLIMATION of the sacred symbol. In a previous example, act "B", which allegorically describes the sacralizing type, has been pointed out as a clear example of the effectiveness with which the law of the globe acts: in fact, characteristic of this type is the tendency to the CONTEMPLATION of the sacred symbol, an attitude which requires, in order to be full, the stillness of the psychic subject, the extreme passivity of the soul; consequently, the will is thus weakened and reduced, and, in accordance with the law of the globe, the symbol grows enormously producing the ILLUSION of size, which is an inverse measure of the will. This latter effect was represented in the allegory by the overflowing inflation of the globe.

If we speak of ILLUSION we are alluding to APPARENCES. The sacralizing type is, precisely, the one whose reality is composed exclusively of appearances. To verify this, we need only look at the contemplative character: the contemplation of the sacred symbol never includes its examination or rational inspection, acts that are judged disrespectful and sacrilegious; on the contrary, that contemplation is content with the most external and apparent aspect of the sacred symbol because it considers as a favor or a divine mercy any further knowledge of it. If it penetrates into the interior of the sacred symbol, if it makes contact with its archetypal essence, this is not due to an effort to know, to a movement made by the lost self in order to reach it and pierce the veil of appearance: it is the sacred symbol, inversely, that ANESTHESIAZES the lost self and expands in the consciousness, in everything similar to the globe of Mr. Aberro, absorbing it in its pneumatic depths.

The sacred symbol thus reveals itself to the lost self, after ANESTHESIATING and FAGOCITATING it; and such a catastrophe is not only never resisted by the sacralizing type, but is held in high esteem, being called "sacred ecstasy," "divine ecstasy," "unio Dei," etc.

I - Luciferic graceful type.

Just as we have shown, in previous comments, that the playful attitude originates in part in the FEAR of transcending symbols, it can also be shown that the luciferic graceful attitude is based on VALUE. It is evident, then, that these types are OPPOSITE; however, both attitudes, one originating in FEAR and the other founded on VALUE, should not be considered as a pair of opposite opposites: the two are "opposed" but only as the "higher" is with the "lower," as explained in article H.

Now, according to the Hyperborean Wisdom, the luciferic graceful attitude is characteristic of every Hyperborean lineage: even the "Berserkir rage", characteristic of the Siddhas, could not take place if the awakened Self had not previously acquired a "luciferic graceful attitude"; nor could the lost virya, of course, achieve the Initiation.

Hyperborean if it did not adopt the "ethical attitude previous" to the isolation of the lost self, that is to say, the "luciferic graceful attitude". But, we have just affirmed that the luciferic gracious attitude is based on VALUE, so it is of the utmost importance to inquire what does VALUE mean in the fundamental ethical act, the "I" in front of the sacred symbol, that is, in the sphere where the luciferic gracious attitude arises? Answer: "VALUE" IS THE GRACIOUS WILL, THAT IS, THE CHARISMATIC WILL. To explain this
It is necessary to keep in mind the terms in which the fundamental ethical act is posed: the lost I, PERPLEJO in front of the appearance of the sacred symbol. In this case the luciferic graceful type is the only one of the three types that recognizes: a) THAT BETWEEN THE SACRED SYMBOL AND THE LOST SELF A "TENSION" HAS BEEN CREATED;
b) THAT SUCH TENSION HAS DRAMATIC MEANING. To understand the dramatic meaning of the fundamental ethical act is essential because THE "TENSION" PRODUCES FROM THE FORCE PUT IN PLAY BY THE ARCHETAGE BEHIND THE SACRED SYMBOL TO CAPTURE THE CONSCIOUS SUBJECT, AND THE LOST SELF SUBSUMED IN
THEY, TO ANESTHESIATE IT AND TO FAGOCITIZE IT: this process of the sacred symbol can only be effectively opposed by the luciferic graceful type. Here then, in more detail, is the definition of the concept of value: ONLY THOSE WHO HAVE CONSCIOUSLY PERCEIVED THE DRAMATIC TENSION BETWEEN THE LOST SELF AND THE SACRED SYMBOL, THAT IS, THE MEMBERS OF THE LUCIFERIC GRACIOUS TYPE, AND OPPOSE IT WITH "GRACIOUS WILL", POSSESS
TRUE "VALUE". This statement is called the "noological definition of value".

The "GRACIOUS WILL" is the noological force that the Ego applies against the emerging sacred symbol when it presents a luciferic gracious attitude, as will be seen, the gracious will contributes an extra energy to the lost Ego that allows it to stop the process of the sacred symbol, and to avoid the phagocytization of the consciousness, SUSPENDING THE DRAMATIC TENSION; that is why such will is called "gracious": because the "extra" energy contributed is a product of the Paraclete. With this same "gracious will" the Hyperborean Initiate or Tyrodal Knight builds the Ehre sphere around the Selbst.

It follows that the noological value is the gracious will manifested by the ego during the fundamental ethical act. This INTERNAL character of the noological value must never be forgotten, especially in order to distinguish it from the vulgar concept of value, which alludes to an EXTERNAL DANGER. Courage", in fact, is opposed to "fear", but both acts are referred to DANGER: danger is feared; courage is not to fear danger. But in the vulgar meaning "danger" is always external or objective, which is why courage is defined as a CHARACTERISTIC OF BEHAVIOR, a feature of circumstantial behavior. In its Latin root, VALEO, the word already alluded to an external or objective character: VALEO means "to be strong", "powerful", "robust", etc.; VALENTIS, or brave, for example, was "the strong".

It is understood then that by centering the definition of the noological value around the I, in the inner realm of the fundamental ethical act, we have moved too far away from the vulgar concept of value. The "danger" that threatens the ego, psychic phagocytization, comes from an emerging sacred symbol and can hardly be compared with the dangers of the external world. Consequently, the courage necessary to face such a danger cannot be derived from the exteriority of behavior but must be precisely and carefully defined in the very terrain of its generation, that is, the fundamental ethical act, the "I" in front of the sacred symbol.

Of course, this "inner" definition of noological value is only valid for the luciferic graceful type, a virya of hyperborean lineage for whom value is his spiritual essence and not a mere psychological covering or external posture. Berserkir fury, in the extreme of sanguine purity, implies a complete mutation of the microcosm, a mutation that transforms all substance into resolute energy, oriented towards the Origin. The "luciferic graceful attitude" is, then, a courageous attitude, whether it is adopted to face an emerging sacred symbol, or to take the Second Step of Wotan's solution and isolate the Self in the odal archimona, marching then towards the Origin. We have already warned: "between the Self and the Origin there is always the Enemy" ... and "the enemy" can be any of the multiple forms of the Deception that the Demiurge employs. Marching towards the Origin implies, then, a terrible confrontation from which only the one who will be victorious will be able to emerge driven by an unreserved courage, an irrepressible boldness, brilliant audacity, enlightened fearlessness, liberating daring, in short, by an irresistible VALOR that is pure fire because it starts from pure blood or FANHEMA. Yes, in the ultimate degree of sanguine purity, VALOR is berserker fury, pure resolution, pure energy, pure fire, a sublime anger, a metaphysical courage, an incandescent arrow shot backwards in time, over the enemy space, towards the Vril! Then, when the I-saeta culminates THAT INNER JOURNEY, in the frontiers of the Eternal Spirit, the original freedom will be recovered forever; there will be no more chains nor deceit; the madness of matter and energy will be left behind AND ONLY VALUE WILL SURVIVE IN THE ABSOLUTE... BECAUSE THE HYPERBOREAN SPIRIT, THE "NORMAL SPHERE SPIRIT", ETERNAL AND INFINITE, IS THE ABSOLUTE VALUE.

J - Effect of luciferic graceful attitude on dramatic tension.

We have seen that the sacralizing type perceives the law of the globe SUBJECTIVELY, as the "illusion of size" of the sacred symbol. Similarly, the luciferic graceful type perceives the law of the globe in ENERGETIC form, as "dramatic tension" of the sacred symbol. When Mr. Aberro, who has grasped the dramatic tension, laughs "to give himself courage", it means that he has a "funny will" to face the situation. The dramatic tension, energetic manifestation of the law of the balloon, tends to immobilize the lost "I" by CREATING A MICROCLIMATE OF ANGUSTIA IN ITS ENVIRONMENT, IT IS WORTHY TO SAY,
IN A DRAMATIC CONTEXT, what is the benefit of the luciferic graceful attitude in that dramatic circumstance? Answer: THE GRACIOUS LUCIFERIC ATTITUDE SUSPENDS THE DRAMATIC TENSION. That is why Mr. Aberro can calmly "close the valve", that is, apply his will and stop the phenomenon, that is, interrupt the process of the Archetype, then, without altering himself in any way, that is, without the lost Self being affected, he devotes himself to inspect the globe: that is, the lost Self apprehends the sacred symbol. And this Gnostic attitude, purely spiritual, courageous to the point of recklessness, WHICH LAUGHS AT DANGER AND TAKES WHATEVER HIMSELF WILL BE HIS WORTH WITHOUT
ASKING PERMISSION FROM NOBODY is, needless to say, TRULY LUCIFERIC.

Moreover, if the luciferic funny attitude suspends the dramatic tension, what do you perceive instead? Answer: a comic situation; funny but notoriously false. Before the luciferic gaze the dramatic circumstance loses its tragic or distressing atmosphere and reveals itself, instead, artificial and fictitious. That is why it is said that the luciferic look is laugher, that laughter "shines in the eyes"; a look that the Demons and some fools find offensive but in front of which the Deception becomes evident without remedy. IF WE WERE BRAVE ENOUGH TO LOOK AT THE UNIVERSE AND LAUGH WITH THE LAUGH OF LUCIFER WE WOULD SEE HOW THAT DAMN ILLUSION IS DISSOLVED.
IN THE PRIMORDIAL CHAOS! In synthesis, the luciferic graceful attitude breaks the law of the globe, confirming the sentence that states: "to break the laws of the Universe is the essence of the luciferic".

The popular wisdom, of course, knows perfectly well the principle that laughter suspends dramatic tension, although projected on external situations or cultural facts. Everyone knows, for example, that a joke told at the right moment can DISTEND any dramatic situation; and it is a scene repeated in all cultures with very few variations that describes the heroes, before performing a feat, saying goodbye with a joke or joke.

In short, the luciferic graceful type will never assume a playful or sacralizing attitude towards the sacred symbol, trying to degrade it or submerging himself to it, but, inversely, he will have the possibility of transcending it and becoming aware of its archetypal essence. If the power of the sacred symbol is, or seems to be, too intense, to such a degree that it initially surpasses the capacity of assimilation of the consciousness, it will NOT FEAR: it will exhibit instead a luciferic graceful attitude that will allow it to overcome the perplexity before "the great", to suspend the dramatic tension, to break the law of the globe and thus to cross, courageously, proudly and laughingly, the formal limits of the sacred symbol.

K - Luciferic graceful will of the virya and psychological will of the pasu.

It is now time to answer a fundamental question: what force does the gracious attitude use to SUSPEND the dramatic tension, which, as we have seen, is energetic in nature? Answer: as already mentioned, the dramatic tension is suspended by the action of the GRACIOUS WILL. However, this answer is not entirely accurate because it lacks the details that would clarify that the suspension of the dramatic tension is the effect of something more than a mere opposition of forces. In more detail, then: the dramatic tension is an energy applied against the I, BUT AN ENERGY THAT GROWS IN ACCORDANCE WITH THE EVOLUTIONARY PROCESS OF THE ARCHETIPE; this is the reason why the dramatic tension is an energy applied against the I, BUT AN ENERGY THAT GROWS IN ACCORDANCE WITH THE EVOLUTIONARY PROCESS OF THE ARCHETIPE.
growing energy is opposed by the gracious will to counteract it and SUSPEND IT, BUT THIS WILL ONLY BE POSSIBLE IF THE VOLITIVE ENERGY GROWS
TO THE SAME EXTENT AS THE DRAMATIC TENSION. By this we mean that the will is somehow "reinforced" by the graceful attitude, i.e. it receives an extra energy. The suspension of the dramatic tension does not come, then, from mere opposition, from a physicomathematical relation of forces, but from a MAGICAL SUPPLY of energy. Thanks to such a contribution, the will rises powerfully in level, distancing itself from the opposition of the symbol, with which the dramatic tension is relativized to an insignificant degree, "suspended" in its capacity to act.

The "powerful contribution of energy", which moreover is not increasing but instantaneous, is obtained by the Ego through CHARISMATIC LINKING, a contact that constitutes one of the principles of the Psychosocial Strategy. The "charismatic linkage" establishes a transcendent contact with the Paraclete who is, in truth, the one who brings the extra energy; with respect to the Paraclete, the following definition was given above: "the charismatic agent" is perpetually present on a plane "absolutely transcendent" to the immanent world of matter and is called "Paraclete". But this Paraclete is not one of the persons of the Catholic trinity but a very ancient concept of the Hyperborean Wisdom that is worth repeating here: the Paraclete IS NOT AN "ASPECT" OF GOD BUT THE WILL OF GOD; it is understood that the definition alludes to the Hyperborean God "The Unknowable" and not to the Pantocrator or Demiurge: THE WILL OF THE TRUE GOD IS NAMED "PARAKLITO" OR GRACIOUS WILL OF THE UNKNOWN UNKNOWABLE".

Now, how, being absolutely transcendent, can the Paraclete bring energy, that is to say, gracious will, to the lost Self? Answer: We will explain it analogically, based on the following quotation: "The I is able to control the process of the sacred symbols if it presents, in front of them, a "luciferic graceful attitude". In other words: when the subruna crisis of the conscious subject occurs, the oriented Ego finds itself leaning on the right angle of the Archimona and facing it, it is able to control the process of the sacred symbols if it presents, in front of them, a "luciferic graceful attitude".
If this unfolding takes place, the oriented "I" will be lost again; but the "I" manages to stop the process, and even reverse the sense in order to explore its archetypal essence, presenting a luciferic graceful attitude. To this we can add, as an answer, that THE GRACIOUS LUCIFERIC ATTITUDE ALLOWS THE ROUNIC EXTASIS OF THE RIGHT ANGLE ON WHICH THE ORIENTED SELF "LEAN": THE "RIGHT ANGLE" IS IN EFFECT AN ANCIENT RUNE.
LIMITING FORCE CALLED "KENAZ". And in the runic ecstasy, as it was said, the Paraclete will manifest itself at the request of the Self, bringing the irresistible and transmuting force of the Will of the Unknowable: "if the Spirit, the Selbst, the Self, demands it, the True God will manifest Himself volitionally: that is why it is not possible to know the Unknowable but to verify the action of His force, which reinforces the Ehre sphere.

In synthesis, the oriented Self, by assuming the luciferic gracious attitude, experiences a runic ecstasy that puts it in charismatic linkage with the Paraclete, receiving from the latter an "extra energy" that allows it to suspend the dramatic tension of the sacred symbol and to reinforce its sphere of egoic will Ehre. But, although the I receives INTIMATELY the grace of the Paraclete, what suspends the dramatic tension is its own act, that is to say, its VALUE, since such an act is carried out with GRACEFUL WILL. AND THAT ATTITUDE OF COURAGE, OF THE GRACIOUS WILL, WHICH SUSPENDS THE DRAMATIC TENSION IN THE FUNDAMENTAL ETHICAL ACT, IS "NOOLOGICAL HONOR," THE ONLY MORAL ACTION OF THE VIRYA.

Contrary to this gracious will coming from the Spirit, whose act is honor, the "psychological will" of the pasu is a soul force, devoid of ethical sense.

The psychological will, like everything psychic, is linked to the organic: a deficient diet, or excess of sexual activity, or organic fatigue of any kind, can at some point enervate the psychological will, whose recovery depends, then, on the normalization of the altered organic function. The gracious will, on the other hand, being of noological origin, that is, coming from an absolutely transcendent, eternal and infinite being, such as the Spirit, is independent of the organic: the gracious will of the virya, the hero, the warrior, is not only powerful to overcome any obstacle that stands in his way but, above all, is powerful to overcome his own inner Demons, the myths and sacred symbols and the weaknesses that enervate the psychological will of the psychic subject.

L - The Paraclete, his Grace and Charisma.

In Article D, the following conclusion was stated: "In summary, this is what the construction of the Ehre sphere consists of: the Self, with a luciferic graceful attitude, must make the Paraclete manifest during runic ecstasy, that is, coincide in the present infinity: its presence will not bring any knowledge apart from the Truth of the Uncreated Rune, but, instead, it will transmute the psychic structure of the virya by creating a sphere of egoic will around the Selbst (Figure 32). The Ehre sphere whose content is an extra energy contributed by the Paraclete, thus becomes a source of volitional force which the Self consumes to reinforce its own volitional essence. Such is the Grace of the True God: that the reversed and fettered Spirit never lacks the necessary force to realize its liberation. If the volitional force is insufficient, the Ego will always have the possibility of RECLAIMING THE HELP OF THE PARACHLITE. However, his transmuting presence will only manifest itself to that virya who expresses a "luciferic attitude", that is to say, to the one who has received the message of the Gral de Kristos Lúcifer, the Envoy of the Unknowable, and has aligned himself with his "warrior side". Regarding this AUXILIARY character of the Paraclete, here we will complete the concept and clarify it by resorting to its etymology; as for the reference to "Gral de Kristos Lúcifer", it should be noted that this subject will be developed in detail in the section "Strategy 'O' of the Loyal Siddhas".

Paráklito is a Greek word (παράχκητος) derived from PARÁKLESIS (παράχκησις), appeal, petition for help, request for deliverance, etc., where we see already, the meaning pointed out. The Paraclete is thus considered, in its origin, a "caller for help," an intercessor or advocate for liberty, etc. At the beginning, Christianity used this word with good sense to designate the Holy Spirit or Divine Mediator, a concept that is quite close to that of the Hyperborean Wisdom: WILL-THE-INCOGNOSCIBLE-INCOGNOSCIBLE-TO-FREE-THE-SPIRIT. But, after the unholy alliance between the Roman Emperors and the Church, after the Council of Nicea and subsequent ones, a " divine trinity" was "invented" and the Paraclete was incorporated to the Aspects of Jehovah-Satan, definitely poisoning its original meaning. However, the word is hyperborean and we will not stop using it when it is convenient for us, always referring to the concept of Hyperborean Wisdom. We will keep the same reservation with respect to two other words, GRACE and CARSIMA, equally violated by Catholic theology and which we will now redefine.

The Paraclete is called CHARISMATIC AGENT, as it was said. The word CHARISMA, as well as charity, charitable, etc., comes from the Greek root CHARIS or JARIS (χαρις) which has, among many others, the meaning of GRACE, attractiveness, charm, beauty, loveliness, grace, elegance, but fundamentally, divine gift. This same root gave in Latin GRATIA, from which comes the Spanish GRACIA, and gratis, gratificar, grato, etc., with the same meanings as in Greek. Also the GRATIA, the three Divine Graces, have the same origin: AGLAYA "the brilliant", EUFROSINA "the joy of the heart", and THALIA "the flowery".

Etymologically, then, CHARISMA and GRACE are synonymous words. However, for the Hyperborean Wisdom, both words have a slightly different meaning: in CHARISMA is reserved the absolutely transcendent character that corresponds to the manifestation or expression of the Paraclete as AGENT or DIVINE OBRATOR; hence "CHARISMATIC AGENT" as expression of the Paraclete. GRACE, on the other hand, is used to indicate the attitude of the virya, when he establishes the charismatic linkage, that is to say, the "luciferic graceful attitude".

M - The luciferic graceful type participates in the Hyperborean Mystique.

During the luciferic graceful attitude, then, the Self establishes a charismatic contact with the Paraclete. This can only occur, according to what we have seen, in coincidence with the runic ecstasy, that is, when the Self coincides in the present infinite with the Uncreated Rune. This concept allows a more exact understanding of the definition of Hyperborean Mysticism given in Part One. For this, it is necessary to endow the concept of "charismatic linkage" with its "collective" meaning; that is, if, on the one hand, charismatic linkage also means the contact of viryas with each other by charismatic coincidence in the "framework" of a "Hyperborean Mystique", that is, in its "strategic area". That is why the Mystique is defined as "a FORM sustained by a BEING called Charisma". Under this "form" which, now it is seen, cannot be other than RUNIC, there is a strategic area in which the viryas are connected by the Pure Blood, by the Symbol of the Origin present in the Pure Blood. Such a connection, which links the viryas with their "charismatic center" or leader, is also an ecstatic experience called "mystical ecstasy": the charismatic linkage, then, while connecting the Initiate's Self with the Paraclete, makes him the "strategic center" of a Mystique and infallibly links him with the lost viryas who perceive his "charisma". "This charisma, which leaders possess to a high degree and which seems to be an indispensable element to guarantee success in leading communities and founding lasting collective organizations, is the principle on which a Mystique is based. Indeed, a Hyperborean Mystique, or simply Mystique, is always the collective perception of a charisma that in turn can be sustained by the presence of a visible leader or emanate from a small group of hidden people. But, whatever the case may be, the charismatic link between viryas always has as its center the Blood, the Symbol of Origin that constitutes the heritage of the Hyperborean Lineage". "The charisma is the expression of the Paraclete or Holy Spirit and ONLY ITS REMEMBRANCE IS EXPERIENCABLE from the Minne

blood": if this concept is obscure, it will become clear just by noting that the Symbol of Origin, and the Runes that compose it, can only be experienced as a REMEMBRANCE, that is, as the memory of the tau point in the memory of the Blood.
"REMEMBRANCE". The paragraph continues: "This means to speak of an absolutely transcendent and individual experience which we call MYSTICAL EXTASIS and which is neither possible nor imaginable in relation to the COLLECTIVE, since this concept refers to "any gathering of individuals", as defined in the Sopena Dictionary. What do we mean, then, when we speak of COLLECTIVE PERCEPTION of the charism? Answer: That, "in the framework of Mysticism", individual charismatic experiences, different and unique in themselves, coincide synchronistically in time and space. This does not at all mean that such experiences are COLLECTIVE in the sense that we call COMMON EXPERIENCES or phenomena whose perception, one and the same, is shared by many, such as the observation of an eclipse or the hearing of a melody".

As we see, for the Hyperborean Wisdom "the charisma is the being that supports that form called Mystique"; but, "such form and such being are absolutely transcendent": How then can they be known? Answer: Not with reason or with any psychic subject, that is to say, not with the soul, not with the heart, etc. The Hyperborean Mystique can only be perceived with the Blood, in that strategic contact between the Blood and the lost Self that we explain with the allegory of the imprisoned Self, when the Self, detached from all reason, from all instinct, "listens to the song of A-mort of the Siddhas". Mysticism is, on the other hand, THE ONLY ROUND FORM, TRUE AND ABSOLUTELY TRANSCENDENT TO THE ARCHETYPICAL FORMS, WHICH IT IS POSSIBLE FOR A LOST VIRYA TO INTUIT WITHOUT KNOWING THE HYPERBORNE WISDOM. And this happens
only because such a "runic form" IS ALREADY KNOWN by the virya, in the Origin, and keeps a memory of it in the memory of the Pure Blood.

Hyperborean Mysticism IS NOT A FORCE FIELD PHENOMENA, as stated in Part One, but a synchronistic and acausal mode of transcendent contact between members of the Hyperborean Lineage, viryas and Siddhas, and with the Paraclete. It is responsible for the charismatic linkage between viryas and Loyal Siddhas known as Aurea Catena or Golden Cord; the pasúes DO link with each other, and with the Demons of Chang Shambalá, THROUGH A FIELD PHENOMENA SIMILAR TO THE "MAGNETISM" OF PROPHANE PHYSICS, CAUSING IN TRUTH BY THE
GRAVIS ATOMS OF PHYSICAL SPACE. But this coarse gregarious contact, typical of collective hysteria, should not be confused with charismatic bonding. "The virya is an essentially dual entity: in his being coexists, together with his soul nature, the transcendent manifestation of the Spirit, the lost Self that reflects to a greater or lesser extent the Infinite Self. That is to say, in the virya coexists an animal nature and a hyperborean inheritance. When he "awakens", when the charismatic linkage of the Golden Cord puts him in contact with the Loyal Siddhas or with a leader and he accesses the ways of liberation, then the Infinite Self manifests itself in the Symbol of Origin, giving rise to the Selbst

and to the possibility of projecting from there the Sign of Origin OVER the sign of the encirclement, producing an infinite encirclement. Thus is born the Hyperborean Mystique, which is nothing more than an infinite encirclement with a charismatic content, a strategic space: the archimony produced by the virya as an individual act of war is, certainly, a personal Mystique, while the racial Mystique is only the general case of the former, the determination of an archimony or strategic space for the transmutation and spiritual liberation of an entire charismatic community". Let us synthesize the concept. The luciferic graceful types of the lost virya act, commonly without knowing it, within a Hyperborean Mystique. When they are confronted with a sacred symbol and appeal to the graceful will to suspend the dramatic tension it is an unmistakable sign that they have charismatically linked themselves with a charismatic leader, the Führer, for example, a Loyal Siddha, with Kristos Lúcifer or with Wotan, etc. In any case, the lost virya receives an "extra input" of volitional energy directly from the Paraclete that allows him to graciously notice the comedy staged by the Archetype or the Myth and to SUSPEND the dramatic tension. The lost Self is then momentarily flooded with courage, transmuted by the gracious will, alert and resolved to act: to stop the process of the sacred symbol while transcending it and knowing its archetypal essence. But the "extra energy" granted by the Paraclete is not a "content" of the lost Self, not even of the Selbst, but of the Ehre sphere, WHICH MUST ALSO BE CONSIDERED AS A "PERSONAL MYSTIC" OR ROUND FORM: THE PRINCIPLE THAT "THE CHARISM", OR "CHARISMATIC AGENT", CAN ONLY BE CONTAINED OF A MYSTIC IS FULFILLED: IT IS SO THE PRINCIPLE THAT "THE CHARISMA", OR "CHARISMATIC AGENT", CAN ONLY BE CONTAINED OF A MYSTIC. This is what happens
with the luciferic graceful type: he becomes the "charismatic center of a Mystique, his Ehre sphere, which starts from him and can be transmitted, by charismatic linkage, to other viryas who perceive it with the Pure Blood. That is why the "natural chiefs" command and no one disputes his command, everyone "knows", with the Blood, that he is really superior; it is the VALUE, the GRACEOUS WILL, which reveals his condition of Charismatic Leader.

Why does one participate in a Mystique? Answer: by the Minne or memory contained in the Pure Blood, by the hyperborean potency of the lineage. Hence, it makes no sense to speak "collectively" of the hyperborean lineages or to suppose that their members can fit into the patterns of the "psychology of the multitudes". It is the characteristics of the pasúes that fit into such patterns, characteristic, also, of animal populations: in the crowds, integrated by heterogeneous publics, the animal tendencies of the pasú and the purity of Blood, of each one of the members, give rise to two simultaneous and opposed facts. The animal tendencies produce a collective phenomenon of "gregariousness" or "group soul"; the Pure Blood actualizes the fact of the Hyperborean race by charismatically linking its members in the runic framework of Mysticism. Both facts constitute two "fundamental principles" in the techniques of social control, as demonstrated in the "Treatise on Psychosocial Strategy of the ". So, "within a Mystique", there are no collective, force-field, causal, etc., phenomena, but a charismatic, synchronistic and acausal linkage, which directly relates, virya by virya, each one to his Leader and Führer. It bears repeating, finally, that courage, as defined by the

Noological Ethics, as a gracious will, constitutes the content of a Mystique, the Ehre sphere, and, therefore, cannot be effectively hidden or dissimulated: with the Blood the race will always know, charismatically, mystically, who its Heroes, Leaders or Chiefs really are.

We see, then, that the luciferic graceful attitude, which is the most spiritual degree that a lost virya can reach, that is, strategically disoriented about the Origin, is also the closest thing to awakening and orientation: the luciferic graceful attitude is enough for the virya to be able to realize the two Steps of Wotan's solution or, in other words, only the luciferic type is able to access the Hyperborean Initiation. In fact, even if only for a moment, the luciferic graceful attitude grants that state of ALERT which, as explained, is a PERMANENT characteristic of the awakened virya or Hyperborean Initiate. In short: the luciferic graceful type is one step away from the awakened virya. And it is clear that Mysticism, such as he has defined it, is the exclusive property of the luciferic graceful type: let there never be talk of "priestly mysticism", nor let the "religious ecstasy", with which many specimens of the sacralizing type connect with the Demiurge Jehovah-Satan, be confused with the true Hyperborean Mysticism.

N - Correspondence between the Aberro typology and the Indo-Aryan typology.

We will have a better perspective of the Aberro typology if we compare it with the ancient Indo-Aryan typology, that is to say, with the social organization commonly called "caste system". In India there are four castes: the BRAHMANES or priestly caste; the KSHATRIYAS or noble-warrior caste; the VAISYAS or free men's caste; and the SUDRAS or servile caste. This system was also very common among the Semites of Egypt and Babylonia. But this should not be surprising because it is actually a common Atlantean heritage, since that civilization, in its last era, was organized on the basis of the same system.

Now, referring exclusively to the Hindu system, we can say that with a certain good will it is possible to relate it to the Aberro typology IF WE ASSEMBLY THE SUDRA TO THE PASU AND INVERT THE BRAHMANS TO THE KSHATRIYAS.
(and, on a transcendent plane, we identify the Rishis with the Loyal Siddhas, that is, with the Lords of Agartha). In the synoptic table of figure 102 both typologies can be seen compared.

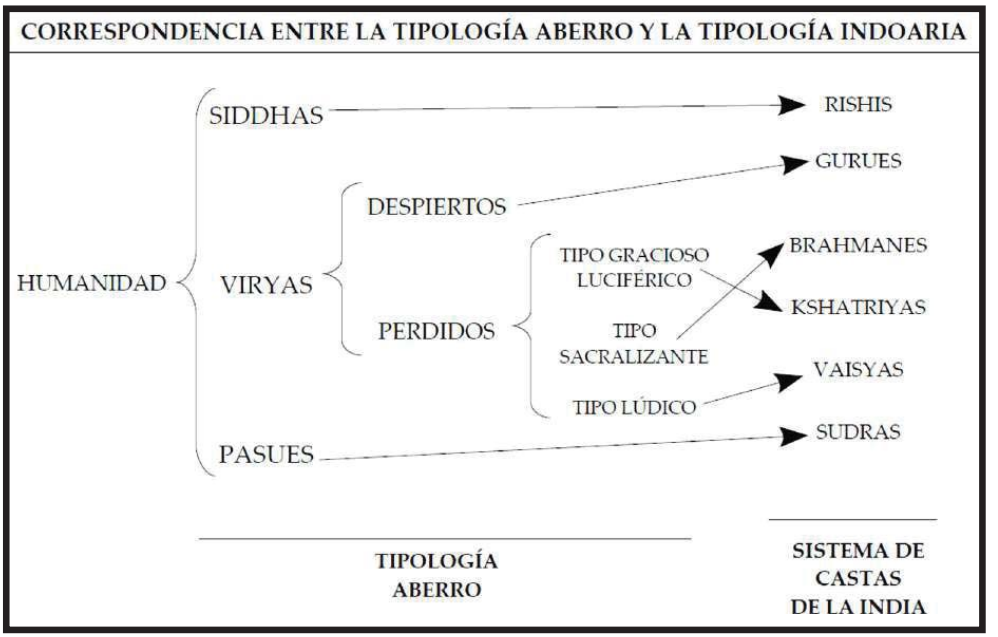

FIGURE 102

The first thing that will undoubtedly come as a surprise is the fact that the equalization of types requires such an important investment. However, everything becomes clearer if we affirm that with such a reversal we do nothing more than restore to the caste of the Kshatriyas the place that belongs to them and that was usurped in the remote past by the caste of the Brahmans. It is certainly a change that occurred in Atlantis, which will last until the end of the Kaly Yuga, and which will be difficult to understand in our days due to a deeply rooted prejudice. We allude to the widespread belief in the "superiority" of the priestly caste over the warrior caste, which is nothing more than another synarchic disinformation tactic. In order to contribute to create maximum confusion in this matter, many authors of esoteric books have sustained in the last century the thesis that the Kaly Yuga itself, that is, the period of greatest spiritual decadence in living memory, would have no other origin than "the rebellion of the Kshatriyas". These authors, among whom we must count Rene Guénon and the theosophists he fought against, such as H. P. Blabatzky, Rudolph Steiner, etc., worked in support of a current of Atlantean philosophical-esoteric thought, of clear Shambhala inspiration, which pretends to exalt the Siddhas of the Tenebrous Peace as "Masters of Wisdom" of the White Hierarchy. Hiding their nefarious condition of original Traitors of the Race of Hyperborean Spirits.

But the truth is very different because, according to the Hyperborean Wisdom, it corresponds to the synoptic picture of the Aberro Typology. To put things in their place, it is necessary to have certain data and a subsequent clarification. The data are the following: in the Christian-luciferic period of Atlantis, society was organized on the basis of very ancient Hyperborean principles also in four castes; the spiritual hierarchy of such castes was this: first the warrior caste, second the priestly caste, third the citizen caste and fourth the servile caste; there is no room for confusion in the fact that there were also four races: red, yellow, black and white, because the first three made up the three castes TOGETHER and the last one, white, was numerically insignificant because it constituted a special caste of SACRED BUILDERS.
What happened next? In a later period, rightly called "satanic", the Traitor Siddhas gained complete control of civilization, destroyed the "Universal Empire" model on which it was organized, and ruled it ironically through the priestly caste, who knew them as Lords of the Dark Face. To fulfill their evolutionary plans, the Traitor Siddhas reorganize society under the domination of the priestly caste, which they elevate to the first level, thus creating the system known to all the peoples of Antiquity. Except those who descend directly from the "Cro-Magnon", that is to say, from the Atlantean white race, or are tributaries of their wisdom. So far the data; let us now go to the promised clarification.

If, as we affirm, there was a change in the hierarchical order of the upper castes, in the satanic period of Atlantis, is it possible that such supplanting has lasted until our days? And, if so, how was it instrumented? To find the answers we must touch on a subject that is the key to the whole deception. At that time the Traitor Siddhas decided to support their strategy by the creation of a suitable Myth; (remember that when speaking of myth we allude to a Psychoid Archetype whose evolution takes place in superstructures of cultural or historical facts). Said Myth, which is responsible for the repetition of the error up to our days, is called "Double Power" and has been represented with a plurality of similar symbols: Gemini, LABRIS or Cretan double axe, double-headed eagle, two swords, etc. The following paragraph, already seen in the article "The Resignation of Wotan", is related to this fact: "At that time, in the world, the social crisis that accompanied the collapse of Atlantis had been unleashed: two of the three castes that made up the Atlantean society, the warrior caste and the priestly caste, were locked in a war without quarter: the priestly caste was supported by the Traitor Siddhas and the warrior caste by the Loyal Siddhas. In the midst of this conflict, the objects released by Freya-partridge before her nuptial reintegration with Wotan fell: the emerald labris did not reach the ground because the priests intercepted it in the air and, showing great jubilation, incorporated it into their own Strategy; since then it contributes, archetypically, to perpetuate the fable of the "spiritual superiority" that the priestly caste would hold over the warrior caste".

It is worth clarifying that THE THEME of the Myth was Hyperborean, known in Atlantis since the Luciferic period when it served as the basis for the organization of the model, or way of collective liberation, "Universal Empire"; the action of the Sidas Traitors consisted in resigning a powerful Psychoid Archetype to operate from the universal collective unconscious in the alteration of the traditional theme. The Hyperborean Tradition affirmed that there are TWO POWERS that must be differentiated in every social organization: the Spiritual Power and the Temporal Power. Such powers keep the following opposition: the Spiritual Power is superior "strategically superior" to the Temporal Power. Well: based on this doctrine the Sidas Traitors elaborated the Dual Power Myth.

Here is the deception: the Myth consists in promoting the belief that the priestly caste should hold the Spiritual Power and the warrior caste the temporal Power, thus consummating the spiritual inversion of values. What does the Hyperborean Wisdom say about it? Answer: that, because the NORMAL Hyperborean Spirits present an "essential hostility" towards the material world of the Demiurge, which inevitably converts them into a RACE OF WARRIOR SPIRITS "IN" THE UNIVERSE, it is the WARRIOR caste that effectively comes into contact with the Spirit (NOUS) or Vril; and, also, that the PRIESTLY CASTE can only influence the soul (PSIQUE), emotional body or astral double, of man, that is to say, over evolutionary, energetic, material entities, etc. The latter will become clear later on, when we study the ethical contour of the priestly type. It is therefore the very essence of the castes, the spiritual scope of their function, which determines that the warrior caste has NATURAL Spiritual Power and the priestly caste has Temporal Power. The inversion of castes carried out in Atlantis, responsible to a great extent for the famous "sinking", and the evolutionary action of the Dual Power Myth, have created since then a permanent conflict. And, each time the warrior caste has attempted, as part of a hyperborean strategy of collective liberation, to regain its position as regent of Spiritual Power, it has been annihilated and slandered...and then the panegyrists of the Synarchy have spoken of the "Rebellion of the Kshatriyas" and have blamed this caste of hyperborean lineage for being "responsible for the Kaly Yuga".

O - Fallacy about the evolutionary origin of the caste system.

It is worth mentioning here, and noting with reference to the article "The double origin of the Golden Age", a theory as ingenious as it is rationalistic, which is generally put forward to increase confusion or simply out of ignorance. It is that which associates "the solar" with the warrior caste and "the lunar" with the priestly caste. This theory, apparently innocent in appearance, has the hidden purpose of explaining the "appearance of the caste system by "evolution", thus trying to deny its hyperborean origin. Indeed: if the priestly caste is "solar", this allows the esoteric rationalists to establish an ingenious relation with the "Golden Age"; and the same, if the priestly caste is "lunar": it is linked with the "Silver Age". Thus, since, according to the Traditions of Antiquity, the Ages occurred successively, it is concluded that "first the solar, regal or "lunar" caste made its appearance, and then the "lunar" caste was linked to the "Silver Age", and then to the "Golden Age".

warrior, and then the lunar". Thus it turns out that castes arose within societies after a long evolution: first the solar caste: thousands of years later the lunar caste; thousands of years later, when Neolithic societies "evolved" from nomadic and pastoral life to agricultural communities, cities appeared and with them the urban caste of free men; finally, the establishment of slavery gave rise to the slave or servile classes and their corresponding caste.

That all this reasoning is nonsense is proven by the following example: suppose that fifty thousand years from now, some esoteric rationalists of the future -and there will be some- explore the ruins of the United States of America.
that they are going to exist! And suppose also that, from this examination, they would conclude that "to that system of government, called "Democracy", the primitive Americans arrived after a long evolution: first "appeared" THE EXECUTIVE POWER; after thousands of years THE LEGISLATIVE POWER; and, thousands of years later, THE JUDICIAL POWER was formed". Do not think that we are exaggerating because, just as in 1789 the U.S.A. Constitution enshrined the three powers SIMULTANEOUSLY. consecrated the three powers SIMULTANEOUSLY, which began since then to be held by RENEWABLE CASTES of public men, so in Atlantis, during the Luciferic period, the choice of the "Universal Empire" way of collective liberation consecrated SIMULTANEOUSLY the caste system: first the royal, noble and warrior caste; second the priestly caste; third the citizen caste; fourth the servile or slave caste. This is the truth that the Synarchy tries to hide or distort.

P - Superiority of the luciferic-kshatriya graceful type over the other types.

As we have seen, the warrior caste, its type, is naturally suited to establish the noological contact with the Spirit, while the priestly caste can only achieve a psychological contact with the soul, with the soul part of the virya. If we study the synoptic table in Figure 102, where the Aberro typology has been referred to the ancient caste system, not only will this statement become evident, but we shall have an unrepeatable opportunity to understand in depth the psychological type of the priestly caste by equating it with the sacralizing type.

There seems to be no doubt, by virtue of all that has been said, about the unquestionable relationship that links the luciferic graceful type with the Kshatriya or Indo-Aryan warrior type: we have recently defined the former as "one step away from the awakened virya or Hyperborean Initiate"; and the latter is the prototype of the Hyperborean warrior; in short, the awakened virya IS a Kshatriya. That is why the Kshatriya caste, if its purity of blood is sufficient, must be considered superior to the priestly caste, as long as such purity allows its members to know a way of liberation for the Spirit and to conquer the Vril.

Being clear about the equivalence of the luciferic luciferic Kshatriya type, it must be made clear that the "priestly type" IS ONLY A "RELIGIOUS" FIGURE DERIVED FROM THE SACRALIZING TYPE: as will be seen, to this type also corresponds the figure of the "professional military man". Moreover, if we are looking for a typical characteristic to

define the

priestly type, the most appropriate is to begin to examine the eticopsychological aspect of his acts since the priest, not only affects a moral conduct, but he is the main producer of moral doctrines. In view of this character, it is convenient to observe from the eticopsychological point of view the three types of the Aberro typology: this is what will be done in the next section. However, it is worth repeating here that THE "SACREDOTAL TYPE", OF THE INDOARIAN OR WESTERN TYPOLOGY, IS ONLY ONE OF THE SUB-TYPES THAT CAN BE DERIVED FROM THE "SACRALIZING TYPE": a YOUNG MAN, a WOMAN, a WOMAN, a WOMAN, a WOMAN, a WOMAN, a WOMAN, a WOMAN, a WOMAN....

COMMUNIST, for example, who, with his conscience subjugated by the myth of the General Strike, agitates the workers of a factory with the intention that they also be captured by that Myth, is another classic "subtype" derived from the sacralizing type, a "religious subtype" called "subversive and revolutionary agitator"; the "general strike", is the sacred symbol that has impressed the agitator's lost Self as the balloon has impressed Mr. Aberro in Act II: due to the law of the balloon a dramatic tension has been created, in the conscience, which feeds the appearance that the "general strike" is a "great truth", a supreme principle for which any "SACRIFICE" is possible, even "to give one's life"; the agitator, then, is agitated in his turn by a Myth, an unconscious Archetype, which does not have religious but social features, but before which he bows, like the priest before the sacred symbol, and to whom he sacrifices, like the priest, his psychological will; he worships it and agitates others to share his certainty; he "evangelizes" them, inciting them to believe in the goods that the Myth will bring: "economic progress", "social justice", "political liberation", the "end of labor exploitation", etc.But all these "goods" are only images of the inflation of the balloon, the illusion that the Myth creates in order to continue to develop, for the "general strike" brings nothing of the sort and, on the contrary, if it is allowed to "grow" too much, like Mr. Aberro's balloon, it ends up suffocating all movement, all freedom, turning society into that rigid structure called soviet. In this example, of course, we refer to the General Strike Myth, which is metaphysical, and not to this or that specific strike, which can be just or unjust, just as when we speak of "Saturn's revenge" we do not think of the planet of the rings but of a mythological character.

ETHICAL CONCLUSIONS OF THE ABERRO TYPOLOGY

A - Philosophy and Psychological Ethics

In classical philosophy, ethics is the branch that studies moral behavior, which constitutes one of its great problems. In synthesis, and simplifying a lot, it could be said that Philosophy deals with three great irreducible problems: the ONTOLOGICAL problem, the GNOSEOLOGICAL problem, and the MORAL problem. These problems refer to a concrete act: man in front of the cultural fact, or in front of something included in the cultural fact. In this context, the ontological problem is the questioning of the BEING of the cultural fact or of the thing that composes it, that is to say, the ontological problem is the questioning of the BEING of the cultural fact or of the thing that composes it,

According to the Hyperborean Wisdom, the answer to this problem is of a "metaphysical" character. The gnoseological problem, on the other hand, asks about THE MODE

how man KNOWS what the thing is, i.e. how do we know what the thing is; the answer is generally called "theory of knowledge". The moral problem, finally, questions man's attitude towards the thing, that is, what should be done with the thing; as the problem was posed, man referred to the cultural fact, the answer is only provided by PASU'S PSYCHOLOGICAL ETHICS, a doctrine that is also shared by the ludic and sacralizing types of the lost virya.

It is obvious that the three problems are interrelated and that is why, in the following articles, by assigning an ethical qualification to the Aberro types, their gnoseological behavior will also be ENTITLED. This will better help the Aberro types IN GENERAL, for, let us not forget, we are describing here PURE PSYCHOLOGICAL TYPES, i.e. theoretical models that will rarely fit exactly in the concrete cases of lost viryas.

B - Ethico-psychological qualification of the Aberro.

The conclusions of psychological ethics are based on the moral evaluation of the external cultural fact. For Noological Ethics, this external "moral fact" is of value only if it occurs in the kairos of the honor of the virya, that is, if the "moral" behavior of the virya expresses his luciferic gracious will; in any other case, the moral fact is considered as a "GENERAL" ETHICAL ACT: and a "general" act is the one where "the rational certainty of the virya stops", who only trusts in specific acts. But the Aberro typology is defined in the course of the FUNDAMENTAL ETHICAL ACT, "the I in front of the sacred symbol": IT IS EVIDENT THAT ANY ETHICAL-PSYCHOLOGICAL QUALIFICATION OF THE ABERRO TYPES REQUIRES THE EQUIPMENT OF THE GENERAL ETHICAL ACT, "THE MAN IN FRONT OF THE MORAL ACT", WITH THE FUNDAMENTAL ETHICAL ACT; "THE I IN FRONT OF THE SYMBOL".
SACRED". However, this is not impossible if we remember that every cultural fact is known by means of a rational reduction and the emergence in the sphere of light of a conscious representation, equivalent: to equate both acts it is only necessary to observe THE CONSCIOUS REPRESENTATION OF THE MORAL FACT IN FRONT OF THE SELF.
and establish the differences it has with a sacred symbol.

The main difference lies in the "profane", or rather prosaic, character of the SYMBOL representing the moral fact as opposed to the special and respectable character of the SACRED SYMBOL. However, the symbol of the moral fact, analogously to the sacred symbol, will try to develop in an evolutionary process by the impulse of the universal Archetypes: what distinguishes both symbols, at the moment of their manifestation before the Ego, is the "active power"; the sacred symbol always has sufficient power to confront a perplexed Ego and try to anesthetize and phagocytize it; the symbol of the moral fact rarely goes so far, except in cases where the psychoid Archetype or the Myth that sustains the cultural fact is discovered and introjected under a MORAL FORM: then the symbol of the moral fact in no way differs from a sacred symbol for, like the latter, it represents a universal Archetype.

But here we must emphasize another subtle difference: although both a sacred symbol and the symbol of a moral fact represent the same "universal" Archetype, they will NEVER BE IDENTICAL because the symbol of the moral fact must always have a "particular" form; the active power of both symbols will be equally effective in dominating the conscious subject, but they will differ in the "form". More clearly: the sacred symbol participates directly in the Archetype it represents and is, therefore, UNIVERSAL; its form is identical to that of the universal Archetype because it has been disengaged from the series of archetypal matrices of the design, schematized in the Relationship: the sacred symbol always proceeds from the cut concepts noted in oblique planes of signification and emerges WITHOUT FORMAL MODIFICATION towards the sphere of light; the symbol of the moral fact, on the contrary, responds to the apprehension of the cultural fact and represents a COMPLEX of concomitant archetypal elements, substructured, with which the PARTICULAR IDEA of the moral fact is rationally conformed; that is to say, in its conformation there intervene concepts of the particular value, preeminent cultural premises, symbolic assertions, etc. It is necessary to distinguish, then, between the ESSENTIALLY UNIVERSAL character of the sacred symbol and the property of being FORMALLY PARTICULAR that characterizes the symbol of the moral fact.

Taking into consideration the above differences, we see that it is feasible to equate the FUNDAMENTAL ETHICAL ACT, "the I in front of the sacred symbol", with the GENERAL ETHICAL ACT, "the I in front of the symbol of the moral fact". Admitting the validity of this equivalence, our next purpose will be to elucidate on what "the moral" depends by directly observing the relation between the "I" and the symbol of the moral fact. The conclusions of such an elucidation will allow us to anticipate immediately what will be the ETHICAL-PSYCHOLOGICAL attitude of each of the Aberro types when faced with the question "What should I do in THIS CASE?

First of all, let us remember that the relationship between the ego and the symbol is determined by the law of the globe: "the lesser the will, the greater the stability of the process". But the symbol, insofar as it represents unconscious Archetypes, is a PHENOMENON, a being that sustains itself in manifestation: as such, it possesses a COMPLEXION that allows it to act dynamically on the I. Therefore, the relationship described by the law of the globe is not a mere bridge between the I and the symbol, a static structure, but a DRAMATIC TENSION coming from a particular symbol, which expresses the archetypal complex corresponding to the cultural fact represented. This "tension" is, then, also complex, composed of a plurality of concurrent forces in the act, or, if we want to synthesize, in one word: HETERODINE.

What does it imply to consider that the dramatic tension is heterodyne? Answer: in the first place, something obvious: that the dramatic tension affects not one but many different regions of the sphere of light in which the lost Self is immersed. And, secondly, something consequent: that THE SELF IS ABLE TO PERCEIVE DRAMATIC TENSION FROM MANY DIFFERENT PERSPECTIVES. We had already advanced this conclusion when we demonstrated that the relationship between the I and the sacred symbol,

determined by the law of the globe, could be perceived SUBJECTIVELY by the sacralizing type, as "illusion of size", or ENERGETICALLY by the luciferic graceful type, as "dramatic tension": it is precisely this different understanding that differentiates the three types of the Aberro typology. THESE THREE TYPES, ALREADY DETERMINED BY THEIR ATTITUDE TOWARDS THE SACRED SYMBOL, WILL NOW BE CONFRONTED WITH THE COMPLEX SYMBOL OF THE MORAL FACT IN ORDER TO ELUCIDATE "ON WHAT THE MORAL DEPENDS".

The "relationship" between the lost "I" and a complex symbol, the "relative tension", is also complex, heterodyne, susceptible of diverse interpretations, as we have seen. Of all the possible meanings to which the relative tension of the relationship could be reduced, THERE IS ONE THAT IS MORAL and that we need to discover; we want to know, first of all, in what terms the relationship has been translated so that we can recognize without any doubt that it has assumed a moral character. Having thus posed the problem, without too many pretensions, the following general answer must be considered satisfactory: WHEN IN INTERPRETING THE RELATIONSHIP BETWEEN THE SELF AND A COMPLEX SYMBOL A "PRINCIPLE OF BENEVOLENCE" OR A "PRINCIPLE OF JUSTICE" IS PATENTED THEN THE CULTURAL FACT, WHICH THE SYMBOL REPRESENTS, IS EVALUATED AS A MORAL FACT.

The reduction to which the relationship between the ego and the symbol can be ethically synthesized has been summarized in the two principles "of benevolence" and "of justice" for reasons of clarity and brevity in the development of the subject, and also because we consider that any other virtue or moral principle can be derived from them: for example, from the first come some less basic principles of obligation: the principle of utility, the principle of not harming, the principle of not restricting the freedom of anyone, etc. And from the second derive others, e.g., equality of treatment and equality before the law, etc. Others such as charity, courage, temperance, honesty, honesty, gratitude, consideration, etc. can undoubtedly be derived from the two aforementioned principles. For all these reasons, we will call such principles of benevolence and justice: CARDINAL PRINCIPLES OF PSYCHOLOGICAL ETHICS.

It should be clarified that the ethical attitude is a posteriori of the initial perplexity, that is, of the FORMATION of the psychological types. We will ask ourselves, then, does the law of the globe continue to act, even when the relation has been ment in ethical terms? Yes. True, when what has become apparent is the first principle the law takes the form: "the lesser the will the greater the amount of GOOD involved in the process". And if it is certain that the relation expresses the second principle, the law tells us: "the lesser the will the greater (more effective) JUSTICE involved in the process". The law of the globe is thus indicating to us that the inflation of the symbol is translated by the I under the aspect of a subtle illusion, not figurative this time but conceptual: "the good" or "justice".

We will not let one more line pass without pointing out that THE ETHICAL ATTITUDE, AS DEFINED HERE, IS ONLY PRACTICED BY THE "LUDIC" TYPES.
AND "SACRALIZING". But this clarification does not mean that the luciferic graceful type is completely amoral or immoral; on the contrary, this type professes the only true morality: THAT WHICH DIMANATES FROM AN ABSOLUTE GOOD AND AN ABSOLUTE JUSTICE, GOOD AND JUSTICE KNOWN DURING THE EXTASIS OF THE UNCREATED RUNE, THE ONLY TRUTH OF THE VIRYA.

The moral conduct of the luciferic graceful type is governed by the cardinal principle of Noological Ethics and therefore excludes with GRACE the moral relativity produced by the illusions of the symbols immanent to matter and energy. The ethical qualification of the luciferic graceful type will be precisely defined in a future article.

C - Psychological ethics of the ludic type and of the sacralizing type.

On the one hand, there are those who believe that "morality" is an intrinsic value of the ACT itself, which gives rise to the question "what should I do? The need to establish guidelines for social behavior has led this group, without renouncing the moral approach to each concrete act, to adopt at times a mitigated attitude and to accept some form of universal STANDARD governing moral conduct: but in both cases, the rigorous and the mitigated, it is affirmed that "the good" and "what is just" depends on each particular moral act being possible that the same fact, occurred under different circumstances, possesses a different value of good or justice; those who share this criterion are called in Psychological Ethics: DEONTOLOGISTS; "deontologists of the act" or "activists" the rigorous and "normative deontologists" the mitigated.

On the other hand, there are those who believe that the moral value of an act comes from the end to which the act is directed: it is not necessary to qualify each act according to its circumstance, but rather to consider whether A GREATER EXCEDENT OF GOOD OVER EVIL OR A GREATER JUSTICE DEPENDS ON ITS END; in other words: an act is "good" or "just", and must be carried out if, and only if, ITS END, above any other alternative, PROMISES A GREATER EXCEDENT OF GOOD OVER EVIL OR A GREATER EXCEDENT OF GOOD OVER EVIL.
EFFECTIVE JUSTICE OVER INJUSTICE; this belief is called in psychological ethics: TELEOLOGY and admits, as in the case of deontologists, several positions, some rigorous and others mitigated, it is classic, for example, to distinguish if the intended purpose aims to produce a greater personal or social and universal good: if the end pursued redounds exclusively to a personal good teleologists are called ETHICAL EGOISTS; otherwise, if the good to be achieved in the moral act has a declared social, collective, communitarian, etc. end., teleologists are known as ETHICAL UNIVERSALISTS or, more commonly, UTILITARISTS.

With reference to the Aberro typology, it is understood that, due to the tendency to FRAMING THE FACTS, characteristic of the playful attitude, the members of the "playful type" attend to the concrete moral duty, intrinsic to each particular act, and can be qualified in their great majority as "ethical deontologists". The "sacrilegious players", who are more afraid of assuming permanent commitments, and also more personalistic, tend to be "rigorous deontologists of the act"; the "vulgar players", i.e. those who apply the playful attitude to all sorts of concrete activities in their daily lives, most of the time so skillfully simulating the "seriousness" of their acts that they end up forgetting that they do not really believe in what they are doing, choose to be "deontologists of the norm". Of course, since society is made up of an overwhelming majority of "vulgar players", they are the ones who have ended up imposing "ordinary morality".

Such ethics is strictly cultural, based on concrete rules of morality that make it possible to decide, in the face of a particular fact. "It has been deeply inserted in the organic structure of society, for example, in justice, w h i c h has been codified in laws that are generally based on deontological norms. However, as we shall see, the activity of teleologists has also had a great influence on legal norms with an ethical basis. The "sacralizing type", by the dependence it adopts on powerful symbols which it sacralizes and reduces to "cardinal principles", is naturally teleological. The purpose towards which the process of the archetypes represented by the symbols develops. That is to say that the "greatest surplus of good over evil" is the moral interpretation of the final perfection or entelechy toward which the evolutionary unfolding of the archetypes tends. But such entelechy or finality is only in potency behind the symbol and, in order to interpret, regulate, regulate and postulate it, IT IS NECESSARY TO PREVIOUSLY CAPTURE IT, a possibility that we have already seen is forbidden to the ludic type because of its fearful and uncommitted attitude. The ludic type will find it very difficult to bear the presence of the most powerful symbols and to grasp their secret purpose, that is why he only considers the most apparent and external aspect of the facts: PRIMA FACIE. The sacralizing type, on the other hand, if the subjection is very intense, may fall into utopian positions by tenaciously affirming the primacy of moral entelechies over any concrete norm of the deontologists.

By "powerful symbol" we mean a complex symbol, for example, one that represents a moral fact, whose complexion allows it to act effectively on the Ego, according to the law of the globe. In such a situation the ludic type will observe the symbol PRIMA FACIE and will frame it BEFORE the tension grows according to the law, that is to say, before "the moral interpretation of the tension" leads him to unsuspected conclusions. It is that such "moral interpretation" of the dramatic tension, as it GROWS, is perceived as a DUTY OR OBLIGATION ALSO GROWING; something that the ludic type fears and avoids. That is why the "vulgar players" of the ludic type, the vast social majority, usually maintain a very ephemeral contact with that complex symbol that acts on their moral fiber, in many cases not going beyond a simple indifferent look, and, for that reason also, the members of the ludic type can go from AMORALITY, which is a lower degree of ethical behavior on the part of some vulgar players, to NORMATIVE CULTURAL MORALITY, the product of a PRIMA FACIE obligation on the part of sacrilegious players and some others, which is the highest degree of moral responsibility to which the type is capable of attaining. Kant, a typical ACTIVIST DEONTOLOGIST, tried to reconcile the different positions of the ludic type by appealing to a trick that allows, in the face of the symbol, not to advance too far in the inquiry of its real purpose -with the danger of falling into teleology-, nor to propitiate the subjectivist acceptance that one's own point of view about what is good or just is the correct one,
-therewith one could fall into the egoism of ethical solipsism; his solution was: "always act according to that maxim of which you can at the same time wish it to be a universal law". The PRIMA FACIE appreciation that the ludic type can obtain from the framed symbol is thus saved: it is enough that the good sought SEEMS TO US to be a common good.

The sacralizing type, on the other hand, SEES the tension grow in the form of a moral obligation and imposes, sometimes fanatically, a DUTY (TO DO) that he will try, after the sacralizing contemplation, to enforce; we do not say that he will FULFILL but "that he will try to enforce", and to fulfill, on others. In this way those of the sacralizing type also impose, in many cases with extreme violence, their teleological point of view on the inferior playful type: from the political and juridical utopias to the religious and theological rules of triumphant beliefs, they end up imposing themselves as the norm of social conduct in spite of those of the playful type and even of struggles and conflicts between the different functions into which the sacralizing type is divided. The most common claim of the sacralizing type is the demand that "the whole of society" must adjust its ethical conduct IN CONFORMITY WITH A TELEOLOGICAL MORAL MODEL, i.e., one that promises the best finality in terms of good and justice. But it is not a matter, then, of mere regulation, of man's having to decide his conduct in the face of the question what should I do? By relying ONLY on moral norms; the claim goes further by demanding that EVERY individual adopt his particular character in conformity with the proposed model. In this sense, teleologists are intransigent and thus try to force the imitation of their paradigmatic models, for example, Marxists to Marx, Lenin, Fidel Castro, Che Guevara, etc.; Buddhists to Buddha; Muslims to Mohammed; Judeo-Christians to Jesus Christ; etc. And even the capitalist directors of large corporations, through their foundations, political control, advertising, the press, etc., try to measure or condition the common citizen so that he/she stays within the limits of the "liberal model": to practice "consumption", "democracy", "market competition", etc. In short: the "NORMATIVE UTILITARIST" teleological pretension aims at INFLUENCING THE RASTS AND PROVISIONS OF THE INDIVIDUAL CHARACTER, ADAPTING EACH ONE ACCORDING TO THE EXEMPLIFIED MODEL, IN ORDER TO ACHIEVE IN THE END A "COMMON GOOD", A "MORE PERFECT JUSTICE",
ETC. And this pretension of modeling man is generally understood in the teleological doctrines because everything they manage to legislate, and to insert in the organized structure of society, aims at such a purpose: the moral rules, which are then transformed into obligatory norms, come from "culture", a culture tamed by the Synarchy with the mud of the teleological doctrines.

D - Noological ethics of the luciferic graceful type.

Let us agree, at the outset, to refer to the most perfect case of the luciferic graceful type, that is, to the Hyperborean Initiate or Tyrodal Knight: in this exemplary case we must think, every time we refer, in this article, to the luciferic graceful type.

Considering, then, this case of the Hyperborean Initiate, it is evident that psychological Ethics will never succeed in defining or explaining his behavior before the "moral fact", that is, before the cultural fact that presents a "moral" character for the ludic type and the sacralizing type. Why? Answer: because no such "cultural fact" will present a moral character for the luciferic funny type. And more: no cultural fact whatsoever will be evaluated as a moral fact; for the luciferic humorous type neither the act nor the purpose of the act has any moral significance.

The ludic and sacralizing types, perceiving the cardinal principles of psychological Ethics, actually PUT moral SENSE in the cultural fact, that is, they affirm it as a particular value, they endow the axiological context with "moral value", which is a particular cultural value; well, none of this happens when it is the luciferic funny type who interprets the relationship between the Ego and the symbol: the luciferic humorous attitude allows him to suspend the dramatic tension and break the law of the globe: we said in another article that the virya then perceives "a comic situation, funny but notoriously false. Before the luciferic gaze the dramatic circumstance loses its tragic or distressing atmosphere and reveals itself, on the other hand, to be contrived and fictitious"; then, if he wishes, he can invert the sense of the symbol and apprehend its archetypal essence without being affected by it, because at that moment the archetypal process is "stopped" since the tension is "suspended"; but what happens if the virya does not wish to know the essence of the symbol? Answer: that, THE TENSION BEING "SUSPENDED" BY THE ACTION OF THE GRACEFUL WILL, THE "RELATIONSHIP" BETWEEN THE SELF AND THE SYMBOL HAS BEEN DISSOLVED. BUT THIS "RELATION", THIS "RELATIVE TENSION", IS NEITHER MORE NOR LESS THAN THE REPRESENTATION OF AN EXTERNAL "CONNECTION OF MEANING", THE LINK GIVES PARTICULAR VALUE TO A CULTURAL OBJECT, IN THIS CASE, TO A MORAL OBJECT: ITS DISSOLUTION IMPLIES ITS EXTERNAL NON-AFFIRMATION. IN SYNTHESIS, THE LUCIFERIC GRACEFUL TYPE WILL NEVER VOLUNTARILY PUT MEANING IN THE ENTITIES, AS STIPULATED BY THE MACROCOSMIC OBJECTIVE OF THE PASU'S FINALITY, AND MUCH LESS MORAL MEANING: IT WILL NEVER INTERPRET THE DRAMATIC TENSION AS AN ETHICAL PRINCIPLE AND, CONSEQUENTLY, WHATEVER THE CULTURAL FACT REPRESENTED, IT WILL NEVER EXPRESS A MORAL VALUE THAT CAN BE AFFIRMED IN THE AXIOLOGICAL CONTEXT.

It is clear, in the light of the fundamentals of the Hyperborean Wisdom seen so far, that the Hyperborean Initiate, with his Self isolated in the odal archetype, will avoid as much as possible "putting sense in the entities" and thus fulfill the microcosmic objective of the purpose of the pasu. The Hyperborean Initiate is indifferent to the superstructures of cultural facts and, therefore, these cannot capture him: if the astral archetype of a cultural fact, for example, were able to establish a "connection of sense" with the Hyperborean Initiate, it could not resist even for an instant to the luciferic graceful attitude. The Hyperborean Initiate, if he wishes, can move through the world being "culturally invisible", because of the lack of mutual relations with the superstructures. It is evident then that the Hyperborean Initiate who has eliminated the connections of sense between his microcosm and the superstructures, will NEVER ADD "MORAL VALUE" TO THE AXIOLOGICAL CONTEXT, since this is an expression of the eticopsychological interpretation of the connections of sense, corresponding to relative tensions between the I and the symbol of the cultural fact, connections which, in this case, are non-existent. Of course, it will not be necessary to insist on it, THAT THE ELIMINATION OF THE CONNECTIONS OF MEANING, AND THEIR CULTURAL INVISIBILITY, THE HYPERBOREAN INITIATE ACHIEVES IT BY PERMANENTLY PRESENTING THAT LUCIFERIC GRACEFUL ATTITUDE WHICH SUSPENDS ALL DRAMATIC TENSION BETWEEN THE ISOLATED SELF AND THE REPRESENTED SYMBOLS OF THE CULTURAL FACT, THUS AVOIDING THAT THE EXTERNAL EXPRESSION CORRESPONDS TO ANY MORAL OR CULTURAL INTERPRETATION OF ANY KIND.

But, if the Hyperborean Initiate does not affirm any eticopsychological value, what does his expression express? Answer: THE ETHICONOOLOGICAL VALUE, THAT IS, THE "HONOR", THE ONLY MORAL OF THE AWAKENED VIRYA. When the Hyperborean Initiate expresses honor, his expression corresponds to the gracious will manifested by the Self in the luciferic gracious attitude. And, as this attitude is PERMANENT, it is clearly seen that THE HONOR OF THE HYPERBorean INITIATE, which reflects it, IS ALSO PERMANENT. LIKEWISE, AS THERE IS NO CONNECTION OF MEANING, IT IS UNDERSTOOD THAT THE HONOR OF THE HYPERBOREAN INITIATE IS INDEPENDENT OF
ANY "ACT" OR CULTURAL FACT. In other words, the honor of the Hyperborean Initiate is an absolute value, independent of any cultural determination.

If the Hyperborean Initiate does not present a "permanent" luciferic graceful attitude, the honor, always absolute, will be expressed in the moments in which it is assumed: such moments are the "Kairos of Honor".

Whatever the case may be, permanent luciferic graceful attitude or in a Kairos, what is certain is that honor is independent of the context and has value only for the Hyperborean Initiate, who is the one who produces it: HONOR IS OF HIMSELF AND FOR HIMSELF, IN ANY C A S E , HONOR IS A VALUE THAT VALUES ITSELF.

The moral value of psychological Ethics depends on the relations between the self and the symbols, and of the symbols among themselves: because of this relative character of moral value it is eminently logical and admits the well-known reductions to normative and legal forms. Contrary to the psychological moral value, THE NOOLOGICAL MORAL VALUE, THE HONOR OF THE HYPERBORIC INITIATE, DOES NOT DEPEND ON ANY RELATIONSHIP AND DOES NOT ADMIT ANY LOGICAL FORM: IN ANY CASE THE HONOR, WHICH IS A VALUE THAT VALUES ITSELF, CONSTITUTES ITS OWN LAW.

THE HONOR OF THE HYPERBOREAN INITIATE IS EXPRESSED INDEPENDENTLY OF ANY CONTEXT AND, THEREFORE, HAS NO CONTEXTUAL MEANING; IT IS NEITHER LOGICAL NOR PSYCHOLOGICAL, NEITHER RATIONAL NOR IRRATIONAL: IT IS, HOWEVER, THE ULTIMATE REFLECTION OF THE UNCREATED, THE ACT OF THE GRACIOUS AND CHARISMATIC WILL; IF IT MANIFESTS ITSELF IN ANY FORM, IT IS NOT ARCHETYPAL BUT RUNIC AND IS CALLED "HYPERBOREAN MYSTICISM".

THE HONOR OF THE VIRYA IS THE MOST OUTWARD MANIFESTATION OF THE CHARACTER OF THE HYPERBOREAN SPIRIT: THAT IS WHY, FOR THE HYPERBOREAN INITIATES, HONOR IS THE GREATEST "VIRTUE" THAT A VIRYA CAN EXHIBIT, FOR ITS PRESENCE IS UNMISTAKABLE PROOF OF THE PRESENCE OF THE SPIRIT, HONOR, WHICH IS THE EXCLUSIVE PROPERTY OF THE HYPERBOREAN SPIRIT, REVEALS THE ORIGINAL CHARACTER OF THE ETERNAL AND INFINITE RACE.

In synthesis, the Hyperborean Initiate, who is a luciferic graceful type, whatever the cultural event in which he participates or the act he performs, ALWAYS ACTS WITH HONOR: his "MORAL" does not depend on any law or eticopsychological norm but on his will to act, since honor is the act of his will, his own law.

E - Psychological ethics and gnoseology.

As we saw at the beginning, there is a close relationship between the ethical problem and the gnoseological problem, between the question "what should I do? and the question, what can I know? Indeed, when the members of the "ludic type" are deontologists of the act, that is to say that they hold a rigorous position, they usually maintain consistent gnoseological points of view; they are: EMPIRICAL EMPIRISTS, MATERIALISTS, POSITIVISTS, etc., presumably because of the sequence: what can I know? Answer: "what is framed and symbolized". The normative deontologists, "moderate", almost sacrilegious players, are for their part: SCIENTIFICISTS, TECHNOLOGISTS, CRITICAL REALISTS, EPISTEMOLOGISTS, LOGICISTS, etc. To an "idealist", but a deontologist, as we have already seen that Kant makes moral value depend on the concrete act.

The teleologists of the "sacralizing type", by affirming the value of the finality of the act above any other principle, are necessarily CAUSALISTS from the gnoseological point of view; if they are, simultaneously, MATERIALISTS they can be, then: DETERMINISTS, DIALECTICS, EVOLUTIONISTS, TRANSORMISTS, etc. If sustain, on the other hand, some SCATOLOGICAL theory will be RELIGIOUS, DEVOTED, BELIEVERS, ESOTHERIANS, etc. And, fundamentally: PRIESTS.

Returning to the gnoseological problem, it is enough to reflect on what has been said to realize that the whole discussion, and the TITLES that we have assimilated to the ethical positions, come from the choice between the following alternatives: I) THERE IS NO ORDER IN THE UNIVERSE; II) AN ORDER EXISTS; III) PROGRESSIVELY IT IS BECOMING ELABORATING ONE. Naturally, starting from any of these premises, the answers to the question "what can I know? will vary fundamentally: According to I) the answer may be: "we will know with certainty as far as the accidental and contingent allow"; typical answer of deontology. According to II): "we can know everything, with absolute certainty, to the extent that we arrive at the final causes, a classic answer of teleology. According to III): "we can know up to a level that coincides with the highest level of evolution of the universe: both, the knowable subject and the object to be known, must "meet" at a point of relative perfection, where the maximum possible certainty will be reached"; characteristic answer of evolutionists of any kind.

F - Military and Kshatriyas.

It should be added here that the KALY YUGA MILITARIANS, WHO DO NOT OBEY CHARISMATIC LEADERS AND WHO ARE ORGANIZED IN "ARMED FORCES" WITHOUT MYSTIC, DO NOT BELONG TO THE "WARRIOR CASTE", ARE NOT KSHATRIYAS, BUT A SPECIAL SUBTYPE OF THE "SACRALIZING TYPE".

The difference between the "military" and the "priest subtype" is that, in front of the sacred symbol, the PRIEST AFFIRMS THE ESSENCE (ENTELEQUIAL) OVER THE FORM AND THE MILITARY AFFIRMS THE FORM OVER THE ESSENCE. It is verified, indeed, that behind "the form" of the sacred symbols, CIRCLE, CROSS, HEART, SERPENT, etc., the priest always sees a Mystery or, in the worst case, a transcendent or metaphysical meaning. The military man, on the other hand, attributes a value

superlative to the formal, PATRIOTIC SYMBOLS, STANDARDS, UNIFORMS, SIGNS OF RECOGNITION, MAPS, CODES, etc., but without ever piercing the veil of appearance: without transcending into the essences that sustain those forms that attract and hypnotize it; in short: without understanding them at all. But, whatever the DEGREE of intensity that the symbol exerts on the Ego of the military subtype, in accordance with the law of the globe, the latter will end up subjected to the formal spell of its inflation, with the will anesthetized and the soul phagocytized by "the fatherland", "the flag", etc., that is, kneeling down and idolizing the "great" and "wonderful" globe, just as it behaved in Mr. Aberro's allegory.

TYPES AND PROFESSIONS

A - Aberro types and particular professions.

In previous articles it was stated that the "Priest", exponent of the Brahmanical type of the Indo-Aryan caste system, is derived as a "subtype" of the sacralizing type of the Aberro typology. Certainly, within the sacralizing type, we have made the distinction of several subtypes, although only naming them in passing: priest, military, social revolutionary, etc. In this section, we will not only confirm this distinction, b u t also demonstrate the existence of other subtypes, all of which respond in their psychological profile to the type we saw in Act II of Mr. Aberro's allegory. However, it should be clarified here that the classification into SUBTYPES of the Aberro typology is not only based on inner behavior, but also on the SOCIAL FUNCTION that each type, the ludic or the sacralizing, fulfills in the world.

We will synthetically expose the criterion of the Hyperborean Wisdom to classify societies according to the professional role of their members. According to this criterion, in any sociological consideration, a distinction must be made between those professions that require, for those who practice them, ONLY PART OF THEIR LIFE TIME and those that require TOTAL COMMITMENT AND CONSUME ALL THEIR LIFE TIME.
AVAILABLE. The first are called PARTICULAR PROFESSIONS and are characterized because THERE IS A COMPLETE DESCRIPTION OF THEM, IN THE SOCIAL CULTURAL DOMAIN, SO THAT THEY CAN BE "LEARNED".
Whoever learns a particular trade or profession is qualified to fulfill a communally recognized social role FOR A CERTAIN TIME; OUTSIDE THAT SOCIAL TIME, during which the "professional" IDENTIFIES HIMSELF WITH HIS PROFESSION, it is possible to live "life", "HIS LIFE". Evidently the PROFESSIONAL ROLE is an actor's role in the drama of life and, in the collective acceptance that such a performance must only be fulfilled in a PARTICULAR SCHEDULE, the hand of the PLAYERS must be seen. The ludic type, in fact, to the extent that it achieves a certain influence in the organization of society, TRY TO PROTECT ITSELF by strictly delimiting the special and temporary contour of the professional role, protecting itself from what: from the phagocytization that could produce a PERMANENT identification with the professional role, which is in truth a mask, a disguise, an appearance that represents a dominant collective Archetype.

Here is a principle of the Psychosocial Strategy: ANY UNCONSCIOUS COLLECTIVE ARCHITECTURE CAN BE MADE "COLLECTIVELY" CONSCIOUS IF IT IS DESCRIBED BY MEANS OF A CONVENTIONAL SYSTEM OF SIGNS AND PRESENTED TO THE COLLECTIVITY FOR ITS
KNOWLEDGE. Therefore "describing as best as possible" the professional role model and "temporarily framing" such a role in a "schedule" is first of all a safety measure, a guarantee that "one will be able to get out" of the role at some point, "out of schedule", and one's own personality will be recovered. As we said, it is necessary to see here the typical ludic attitude: TO FRAME A SITUATION WITHIN CERTAIN SECURE LIMITS AND TO PLACE IT IN SYMBOLIC TERMS.

Naturally, the PROFESSIONAL MODEL of the role, once described, is incorporated in the terrestrial shadow sphere as a "universal collective archetype": it becomes dominant when it manages to "capture" a professional in the superstructure of the cultural fact and tries to develop through him/her, seeking to concretize the entelechy of the profession. There is thus the danger of becoming a "fanatic of the profession", an "all-weather" professional, those "medical apostles" that we all know, for example, or the also fanatical, but disastrous, business executives or "businessmen" that, unfortunately, we also know and whose dedication to the profession absorbs all their time and prevents them from distinguishing where the professional role ends and where the man begins. But from this danger is easily saved, it is obvious, who "respects the timetable"; separates the private and the collective life; "forgets the professional role", which he has fulfilled every day, in the same way that the player "forgets his games" after each game.

The conclusion to be drawn from this is that as long as the professional model has been well SYMBOLICALLY DESCRIBED, in a "syllabus", and FRAMED, in a "timetable" for example, a professional role can be "exercised" without danger, a role in life can be "played", one can "act" professionally, etc. The danger of a permanent capture by a professional archetype begins, on the contrary, when the limits of the model become diffuse and neither the description is complete nor the timetable is fixed. This was the case, for example, with the guilds of the Middle Ages within which it was almost impossible to distinguish the humanity that could exist in a craftsman outside his professional craft: a CORDONNIER a shoemaker, was always such, at all times, and nothing else could be expected of him but to think of leathers and nails; if he belonged to a dynasty of craftsmen the name of his craft would remain attached to his own identity and there would thus be a "Cordonnier family" whose members might be called Peter Cordonnier or Hugo Filscordonnier, etc. A professional craftsman thus belonged to a professional community from which he rarely managed to stand out: there was no individuality there but collectivity; he was, in a word: IMMERSED IN THE COLLECTIVE UNCONSCIOUSNESS.

At present, progress has been made towards the performance of a professional role that allows the simultaneous development of other spheres of the personality: one can be both a professional and an individual. Such a situation has been reached after the revolution of the Renaissance dissolved the Judeo-Christian civilization of the Middle Ages with the revolution of the Renaissance. However, the individuation of man IS NOT WANTED by the Synarchy and if anything has been advanced in that direction it is at the expense of its plans rather than in favor of them. Sinarchy aims only at the complete manifestation and collectivization of mankind; except, of course, the members of the sacred Hebrew race, for whose social liberation and economic uplift the above-mentioned Renaissance revolution, as well as the French, was waged. But the present system is far from being perfect, since it has been created

The professional archetype is the playful type and registers in its constitution the fear characteristic of the gambler, being on the other hand a constant producer of psychic illnesses: there is a classic neurosis suffered by those who wage an unconscious struggle against the professional Archetype; if it absorbs them they feel alienated and suffer from stress; if, according to the law of the globe, the professional symbol is more attractive to them than their life itself and they do not achieve a full individuality, then they discover that they cannot abandon the profession, OR ANY OTHER ROLE WHICH SUBTRACTS THEM FROM LIFE, without entering a dark and abysmal terrain: the limits of the professional role are thus the limits of the crisis; inside the profession, or any role or disguise, life goes on as in a game, but a game such that the falsity and futility of the plot is noticed at every instant; outside the roles there is the existential void, the anguish of nothingness, of being nothing, which the existentialists have also shown and which is not easy to face. When loneliness has been experienced, there is no other alternative but to abandon every role, every profession, every disguise, every mask, EVERY GAME, and "play seriously", making the Hyperborean Lineage VALID, pointing existence towards the absolute indeterminacy of the Vril, placing the lost Self in the Selbst and allowing the manifestation of the Eternal Spirit, transcending the mold of the types and the trap of the ARCHETYPICAL PRINCIPLES. Of course, for this it is necessary to be courageous to the utmost... and courage is a scarce commodity in the ludic and sacralizing types...

In the following words that the Sinarca writer Lanza del Basto puts in the mouth of his "Judas" with the intention of discrediting the luciferic funny guy, it is clearly shown what should be the luciferic attitude towards the problem:

"One madman says, "I am the tetrarch." Another says, "I am a pitcher." A third madman says: "I am God". And they speak, think, see, as if they were king, pitcher, God. The sensible man says: "I am a carpenter", or "publican", or "merchant". And he speaks, thinks, sees, as if he were. The sensible man IS A MORE MEZQUINO LOON.

"Wise is he who refuses to assume a character, who is content to play the part of the man."

"A man can represent any character to speak, to think, to see, as if he were one. But for having wanted to be one, he knows that he is not."

"Being is the fact of stone and dirt. It would be the fact of God if it happened to be. But man is superior to these things because of his lightness. It is not: it happens. He whistles, he laughs, he thinks: it happens."

B - Aberro types and collective professions.

The second class of professions, almost always exercised by the members of the "sacralizing type", are called COLLECTIVE PROFESSIONS and, unlike the "particular professions", they take up the whole of the vital time. They also differ from the former in that, except for the traditional outline, they are not fully described, and it is more than likely that whoever professes them will immediately be captured by the corresponding Archetype. Now, it is not a question here of a survival of archaic customs, such as the medieval guilds, but of an emerging necessity of the social organization itself. Collective professions are necessary because they consist of ESSENTIAL FUNCTIONS on which society is based and structured; for this reason it is ensured that whoever is going to play a collective role has no other purpose in his life than that to which his profession aims; the judge: justice; the priest: god; the military: defense or war; the politician: the social good; etc. All these professions are subtypes of the sacralizing type, and it is understood that "justice", "god", "war", "social good", i.e., the "finalities" to which they aspire professionally, are in reality the entelechies of their respective dominant Archetypes, the final globe of Mr. Aberro.

But, since it is necessary for someone to represent these roles, and since without them society would not exist, the social structure reserves and protects the places, the "jobs", which must be occupied NOT BY MEN BUT BY OFFICIALS, that is, by those who carry out the essential functions. Although entering such positions implies immersion in the collective, the blurring of one's own personality, the IDENTIFICATION OF THE INDIVIDUAL SELF WITH A SOCIAL SELF: the judge, when he judges, does not speak for himself, but for society as a whole; his voice is "the voice of Justice". It is not the Ego of the priest that absolves sins, but "the voice of God" that speaks for him. And when the military man gives his speech on the patriotic day, his voice is the voice of the "voice of the Fatherland". This psychological participation between the individual subject and a "collective subject" occurs fundamentally because, unlike particular professions, collective professions are not completely framed, neither spatially nor temporally, as has been said. The professional of the sacralizing type never knows exactly where the role ends and his individuality begins; when he speaks for himself or for society, that is, for justice, for God, for the Fatherland, or for any other sacred symbol that has absorbed him.

The collective profession is an empty mold with an IMMUTABLE FORM but with an UNDEFINED CAPACITY; whoever occupies that mold is con-formed and it only remains for him to expand according to the unknown, but perhaps endless capacity of the collective profession; INTERNAL capacity, as can be seen, which is nothing other than the evolution of the archetype: the perception of the unfolding of the Archetype is the sensation of progress, of "greater capacity", of "elevated professionalism", which the collective characters experience. But it is useless to search because no individuality can exist behind that mask; who has not heard of someone who "disappeared" behind the ornament of an official position? And who would be able to separate again the man and the social character into their constituent parts? Who would look for, and be able to find, Perez behind the Cavalry General Perez? or Gomez behind Bishop Gomez? Besides, who can suppose that Perez ceases to be "General" during the night, "out of hours", as the good shoemaker of the neighborhood ceases to be -and who does not

believe that he takes his shoes to be mended "after hours" and he will see how he does not succeed, and if, on the other hand, he warns that "in such and such a place there is a subversive conspiracy" he will see how Perez continues to be General? And the same happens with the priest or the judge -and, if there are any, with the king and the nobleman-: they are professionals at all times and will never cease to be so; unless they have never been and they are infiltrated players, who pretend to play the profession waiting for a good opportunity to leave the game. But otherwise, if they are true representatives of the sacralizing type, the dedication to the profession will be total, the individual personality will be replaced by a psychological profile, or collective role, which will be an expression of the professional archetype. And the collective professional, like Mr. Aberro in Act II, will be phagocytized in the entrails of an over-inflated balloon, of a sacred symbol, Justice, God, Homeland, which is worshipped and imitated.

It only remains for us to add that, while members of the ludic type who practice particular professions DO NOT ATTEMPT TO IMPOSE THEIR PROFESSIONAL CONVICTIONS ON ANYONE, on the contrary, those of the sacralizing type FEEL THE DUTY to make others share their ideas and to impose them, as we noted above, even by force. Thus a society will see the parade of honorable legislators whose juridical and moral points of view must be considered paradigmatic; and no less august military heroes, "fathers of the fatherland" whose geopolitical slogans still resound and move to fervent defense; and what can we say of the holy priests whose exemplary lives have been the object of the admiration and imitation of entire generations? Evidently we are not dealing with men but with Archetypes that evolve through men... and hence their danger. In the void of humanity that can be guessed behind each one of these characters in history, one notices that as useless as it is to look for individuality in a collective professional, it is to try to discuss with him his point of view. Useless and dangerous, we repeat: BECAUSE WITH THE ARCHETYPES, YOU CANNOT DISCUSS; THEY ARE INHUMAN BY NATURE AND IF THEY HAVE TAKEN OVER A MAN, THEY HAVE ALSO DEHUMANIZED HIM, TRANSFORMING HIM INTO A CARCASS. With the
Archetypes are worth only two attitudes: either one possesses sufficient will to resist their capture or one must submit to them. The danger consists, then, in being caught directly by the Archetype, or in a "personalized Archetype", that is to say, a collective professional, suspecting that our ideas are not those that are convenient to the good of justice, of religion or of the Fatherland; the choice is in any case the same: either to resist or to submit.

But we must avoid falling into the naive belief that when we refer to "collective professions" we are thinking of official "positions" or "jobs". We have already said that every collective profession covers a NECESSARY social function, so it would not be difficult to draw from this statement the naive consequence that, in any firmly established and organized society, collective professions must NECESSARILY end in an "official position". The truth is that the "official position" is NECESSARY, but not SUFFICIENT; and let's see why: AN "OFFICIAL POSITION" IS THE "LAST TERM" OF AN ACTION WHOSE FIRST MOVEMENT IS THE "LAST TERM" OF AN ACTION WHOSE FIRST MOVEMENT IS THE "OFFICIAL POSITION".
PRODUCES THE COLLECTIVE ARCHETYPE. Thus, from the point of view of the Archetype, IT IS NOT ENOUGH THAT THE POSITION IS VACANT - EVEN IF IT IS NECESSARY - IF THE INDICATED MAN TO FILL IT DOES NOT EXIST. That is why "the society", which consists of a cultural macrostructure, TRACES THE RIGHT MAN BY EXPLORING FROM THE UNIVERSAL COLLECTIVE UNCONSCIOUSNESS TO EACH ONE OF ITS MEMBERS, WHETHER OR NOT THE "OFFICIAL POSITION" EXISTS.

Once

Once the candidate is located and captured, when "his voice" is the voice of the collective archetype and his soul subject is a social subject, HE WILL BE GUIDED TO AN "OFFICIAL POSITION" (WHICH, IF IT DOES NOT EXIST, HE WILL CREATE IT) FROM WHICH HE WILL EXERCISE POWER. By
of course, it will be the Archetype and not man who "exercises power" since such exercise is only the external expression of the evolution with which the said Archetype tends towards entelechy; we have already explained it above: "the cultural fact is developing driven by a great power, WHETHER THE OBSERVER NOTICES IT OR NOT, and in that march towards entelechy the superstructure TAKES WHAT IS NECESSARY FOR ITS PERFECTION AND REJECTS THAT WHICH IS USELESS OR OPPOSITE TO IT." To mention a practical example let us say that in North America the "official post" of president did not exist until George Washington held it in 1789. But such an "office" was created as the ultimate term of a revolutionary action that began in 1776, when the American cultural superstructure captured George Washington, a typical sacralizing military man, as a "man of destiny" and propelled him to the pinnacle of power. And let no one doubt that when George Washington spoke, or thought, it was the rising USA, its collective Archetype, that spoke or thought for him.

In order to better assimilate what has been said about the relationship between the "ludic type" and the "particular professions" on the one hand and the "sacralizing type" and the "collective professions" on the other, we have prepared in Figure 103 a synoptic table in which the summarized information can be found.

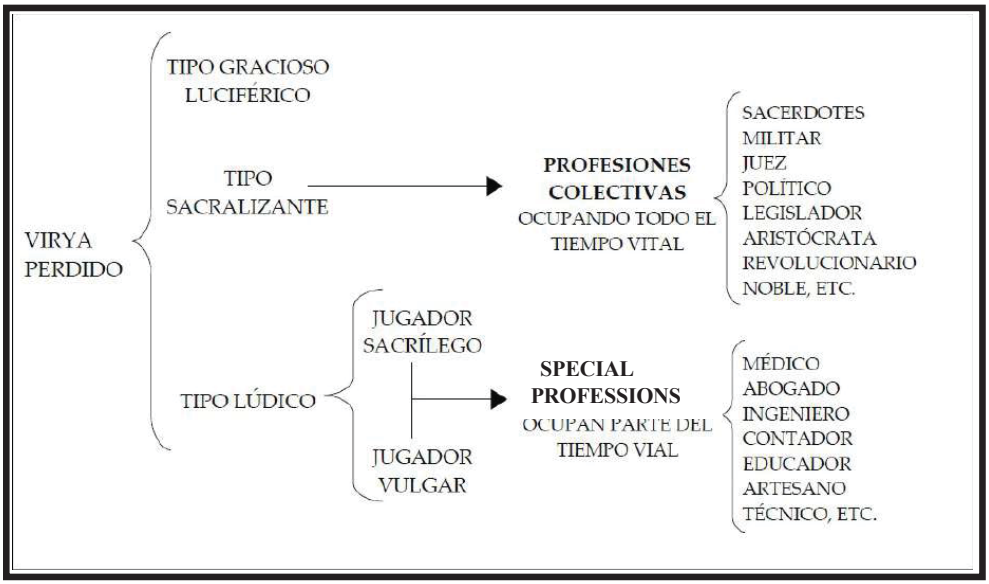

FIGURE 103

NINTH VOLUME: POSSIBILITIES OF THE TANTRIC WAY

A - Kaly, the Kaly Yuga and the Sex of the Hyperborean Spirits

In India, so culturally chastened by the "Masters of Wisdom" of Chang Shambhala, a solution to the obvious fall of humanity into materialism has been given by incorporating the four Ages in their eternal cycles of return. The "Ages" are SATYA YUGA (Golden Age), TRETA YUGA (Silver) DVAPARA YUGA (Bronze) and KALY YUGA (Iron); of course these four "YUGAS" or "AGES" form a CHATUR YUGA, which returns to repeat itself eternally in the different manvantaras, or periods of manifestation of the Demiurge. The "fall" is here justified to facilitate new Karmic "ascents" within the sinister Plan of Evolution, which has its concrete expression in the Manus or psychoid Archetypes. But this is only a cultural maneuver of the Masters of Chang Shambala, who have sown confusion in the hyperborean traditions of the ancient Aryans: the "fall" is true and there is no person who has survived the "nights" that follow the "Days of Manifestation", whether Yugas or manvantaras, when the Demiurge, like a horrifying monster, reabsorbs into his substance the famous "material creation".

Of particular importance to us will be the concept of Kaly Yuga, the esoteric equivalent of the Aegean Iron Age, which we will expound according to the Hyperborean Wisdom. But first we will say two words about the "Golden Age".

As we have said, the "Golden Age" is an exoteric figure founded on the perception of the hyperborean origin of the spirit. But perhaps it is worth clarifying why in the different civilizations the image of the "earthly paradise", which is an immanent idea, always appears linked to this imitation of the "origin", which is a transcendent idea. For example, in the Epic of Gilgamesh a paradise inhabited by Enkidu is described and so is "the garden of the Hesperides" or "the Elysian Fields" in the Greek myths; not to mention the Bible or Aryana Vaiji, the paradise of the Parsis, etc. Here the following hyperborean criterion must be adopted: 1st "the fall" of primordial man, and all the myths that allude to it, refer in a distorted way to the chaining of the immortal spirit to matter; his captivity and slavery to the work of the Demiurge. There is, then, a veiled reference to the "origin". 2º The "earthly paradise" IS A REMEMBRANCE OF PASU. Indeed: when the Siddhas enter the Solar System, they find on Earth a hominid, ancestor of the pasu, which was all that the Demiurge and his Devas had been able to achieve after millions of years of "evolutionary unfolding" of the Manu. But this miserable creature, which perhaps for that reason did not evolve, was, in a true "paradise", enjoying happily and under the care of the Devas. After the betrayal of the Siddhas because of the Mystery of Love, the pasu began to "evolve" more quickly due to the contribution of the hyperborean lineage and the captivity of the spirits coming from Venus. However, the memory of that era of complete happiness and total idiocy was preserved in their genetic memories. As we stated before" "the hyperborean spirit is necessary in the Demiurge's Plans because it is a maker of culture": it is enough to observe the qualitative and formal richness of the myths of the Golden Age to prove it.

In such cultural hybrids, the primitive, animal images of the pasu have been transformed into a "mythical", i.e. archetypal, form through their "adaptation" to the higher standards of the Hyperborean Race. Only in this way can there be "evolution": when a cultural structure is capable of containing assertions (symbols) that make the process of the psychoid archetypes possible. In the "myths" of the Golden Age, better than in any other, this double content, which is the basis of "culture" (and the proof of the Betrayal of the Siddhas of the Tenebrous Face), can be verified: a genetic memory of the pasu (the "earthly paradise") and a blood memory of the Hyperborean spirit (the "divine origin"); their "combination" gives the different myths of the Golden Age.

We have explained in definition "C" what is to be understood by age, and then we explain this definition, which is worth remembering now: A historical Age is the conjunction of humanity, during such a period, and of a Manu Archetype, to which it is subordinated, evolving towards its concreteness. We also know that an Age is a macro-structure and that this is the concrete manifestation of the evolutionary process of Manu; that is why in the Age one progresses towards a perfection whose ultimate concretion is the entelechy of Manu: the realization of the Plan. But this perfection is, for the chained spirit, a catastrophe, as the hyperborean concept of Age (Aegean, Sumerian, Indo-Aryan, etc.) affirms. As we have seen in the example of Ovid. We are now interested in referring to the present "Age", of "iron" or "Kaly".

In the present Age humanity "progresses" tending towards the entelechy of the Vaisvasvata Manu. It should therefore be called "Vaisvasvata Yuga" Why the name Kaly Yuga? First of all, let us remember that such a name comes from the Hyperborean Wisdom and that, therefore, it must have a special significance for the awakened viryas; a kind of "message" expressing some esoteric kind of "orientation". Indeed: behind the suggestive name of Kaly, chosen to designate our Epoch, is hidden a Greater Mystery, which is known as the Mystery of A-mor. We mentioned it in the allegory of the prisoner and now we will try to approach an aspect that touches us very closely to the Westerners of the twentieth century. But we must clarify that this Mystery is immense, as great as the drama that each one of us has to live in human existence, and that is why we can only aspire to give some indications, to highlight signs, that guide in the direction of the truth to those who seek to free themselves from the evolutionary chains. However, to achieve this end, we will have to move away, as we have already done on other occasions, from the orthodox concepts that constitute dogmas today, and go back to very ancient meanings taught by the Hyperborean Wisdom. We will begin, then, by defining Kaly.

For the Hyperborean Wisdom, the incorporation of Shiva, together with Vishnu, to the Demiurge Brahma is equivalent to the union of Christ with the Demiurge Jehovah-Satan, and the Holy Spirit. Both trinities are exoteric, proper of religious cults, and, therefore, historically late. Before the conformation of the myth the Gods acted separately and we have already explained how the Demiurge imitated with Jesus-Christ the historical figure, Atlantean, of Christ-Lucifer. Shiva, like Christ or Apollo, has been from the beginning the image of Lucifer, the Great Chief of the Hyperborean Siddhas, and only the passion of Jesus Christ, the Christ, has been the image of Lucifer, the Great Chief of the Hyperborean Siddhas.

The imitative imagination of the demiurge, and the imagination of the Priests, could conceive of a trinitarian association. There is a great irony in all this, since Lucifer represents absolute individuality, that is to say, absolute freedom, and could not possibly be associated with the Lord of Slavery, the One who prevents all freedom. To refer to the Mystery to which the name "Kaly Yuga" alludes, we must therefore go back to its hyperborean meaning, which bears little relation to the religious concepts of Buddhism and the various Hindu schools of yoga.

These clarifications apply especially to the black Kaly, the "wife" of Shiva, who is considered exoterically as a "negative aspect" of Parvati, his "white" wife. By the religious, i.e. mythical, way, the syncretism goes so far that Parvati is in turn Shakti, the "creative energy" of the Living Universe. Here, as with Shiva, we will refer to the Hyperborean Wisdom, which teaches that Kaly, as well as the Egyptian Isis, the Babylonian Ishtar, the Roman Venus, the Greek Aphrodite, the Chinese Shing Moo, the Gnostic Sophia, etc., are all images sprouting from the blood memory of the Hyperborean lineages. Memory of blood, we say, but of whom: of the "wife" of Lucifer, whom we may well call Lillith from now on. But this, as everything we have been saying, requires some complementary clarifications. We will expose, for this purpose, certain concepts of the Hyperborean Wisdom; but let us remember at all times that we are looking at things FROM THE ORIGIN AND that, although the Names have reached our days, the conceptual content that we give them here is very ancient and esoteric.

First: the "Hyperboreans" are members of a Cosmic Race in which there is a sexual differentiation. This statement means only that its members are male and female IN THIS UNIVERSE; we can know nothing about what happens outside it.

Second: Sex, among the Hyperboreans, does not fulfill the function of procreation. The Race has not diminished since it has been in material captivity BECAUSE IT IS IMMORTAL; but neither has it grown.

Third: The sex of the Hyperboreans has nothing to do with the differentiation into pairs of opposites that characterizes the creation of the Demiurge. The coming, and the subsequent captivity of the Hyperborean spirits, is much more recent than the origin of the creation of the Solar System; not to speak of the colossal antiquity of the Universe of the One. When they penetrated through the "gate of Venus", the creation was already consummated, the opposites separated, and man or hominid inhabited the Earth. It is not correct, therefore, to attribute to the Hyperboreans a PRIMORDIAL ANDROGYNIA. The one who went through an androgynous evolutionary stage is the pasu.

This process is recorded in the genetic memory, which can also be recognized in human physiology by observing the endocrine glandular bisexuality, and that is why in the cultural compositions the two mnemic ascendants are intermingled: the genetic of the pasu and the minneic of the hyperborean. We have already explained that culture arises from

similar combinations and it will not be difficult to understand now why the religious images of Shiva and Kaly appear confusing.

HYPERBOREAL SPIRITS ARE ABSOLUTELY SEX-DIFFERENTIATED. IT HAS ALWAYS BEEN SO, EVER SINCE THEY ARRIVED IN THE PHYSICAL UNIVERSE, AND THERE IS NO RECORD TO PROVE OTHERWISE. THE PASU, ON THE OTHER HAND, HAS GONE THROUGH AN EVOLUTIONARY STAGE IN WHICH ITS BODY WAS ANDROGYNOUS, LONG BEFORE IT ARRIVED AT A "BIOLOGICAL" SEX DIFFERENTIATION. BUT THE SOUL OF THE PASU HAS NO SEX. IT CAN INCARNATE INDISTINCTLY IN MALE OR FEMALE BODIES.

Fourth: There are, then, masculine and feminine hyperborean spirits. However, we always refer especially to the figure of the awakened virya as "hero" or "warrior", are there not perhaps hyperborean women, that is to say, female captive spirits incarnated in the physical bodies of the Pasu women? To answer this question, we must touch upon one of the most hidden aspects of the Mystery of Love: the Hyperborean Wisdom affirms that the primordial fall was led overwhelmingly more by the male spirits than by the female ones, who remained chained from then on to the evolution of the pasu. So what became of the missing female spirits, those who were not deceived by the Traitor Siddhas and who never incarnated: they await the return to the origin of the Viryas in Valhalla: they are the Walkirias of Nordic mythology. But it is more important for us to know the role played by the KALY WOMEN in the drama of human life. We will soon find out.

These four concepts will allow us to face that aspect of the Mystery of Love that "touches us, Westerners of the twentieth century, very closely", as we said before: it is the one that refers to tantric practices.

B - Tantra Yoga

We will not make here a summary of the philosophy and tantric yoga; to acquire this knowledge there are excellent books that we recommend to read (10). Instead, we will refer to some esoteric symbols that every tantrika should know and we will show why the practice of sexual yoga usually "fails" among Westerners, that is, it usually has disastrous effects on the physical and mental health of the sadhaka (11) We will take, then, for known much of this philosophy.

Tantra yoga is based on the "Science of Breath" which deals with the "breathing" of the Demiurge in manvantara, a period of time during which the Worlds are manifested by the rhythmic movement of the five Pure Principles or tattvas.

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10 From traditional texts such as the KULARNAVA TANTRA, the TANTRAKAUMADI, the SHAKTI SANGANA, the TANTRA SATUA, etc. one should also read the books by JEAN RIVIERE "Tantric Yoga" and "Ritual of Hindu Tantric Magic"; by ARTUR AVALON "The Serpent Power" and others; by OMAR GARRISON "Yoga and Sex"; the classic by RAMA PRASAD "The Subtle Forces of Nature"; and all the work of MIGUEL SERRANO.

11 **Sadhaka**: practitioner of tantric practices, "disciple" of the Kaula Schools.

of the Universe. In man, in his biological body, all cosmic processes are reproduced and the five tattvas intervene analogously; and also, in his sexual differentiation, the duality that characterizes nature is dramatically reflected. But the function of sex in the pasu was defined from the beginning by reproduction, and NO OTHER PURPOSE THAN THAT WAS EVER FORESEEN.

In other words: the human body is the concrete expression of a Manu Archetype which develops during a whole Age, within the framework of a "root race"; in this Archetype, sex fulfills, FROM THE BEGINNING, a reproductive function; hence, in the body of the pasu (or of the lost virya) sex aims fundamentally at reproduction and a proof can be seen in the synchronization with the lunar rhythms exhibited by the woman's period of fertility: the sexual function is thus connected to the rhythms of the Great Breath and is bound to the process of the Manu Archetype.

Only the incorporation of the hyperborean heritage into the blood of the pasu has made it possible for THE IDEA OF GIVING SEX ANOTHER MEANING OUTSIDE OF THE
MERE ANIMAL REPRODUCTION. An idea that, on the other hand, would have been inconceivable for the miserable pasu.

There have been many Hyperborean methods of harnessing sex for the "strategic reorientation" of the virya in the millions of years that the spirits have been in captivity. Tantra Yoga is only the last of them, which the Hyperborean Wisdom has taught for the "Kaly Age", and which has been subjected to a terrible cultural confusion by syncretism with Buddhism, Samkya dualism, Vedanta monism, the equating of the forces with the myths of the Hindu pantheon, etc., Today Tantra is an unrecognizable philosophy, from the point of view of the Hyperborean Wisdom, which the Synarchy has launched in the West as one more of its consumer items. But what makes it particularly harmful is the practice of sexual yoga without possessing the ancient symbolic keys, especially the Hyperborean concept of the "yogini" or tantric woman, which is the main condition for yoga to fulfill its purpose.

Many imprudent people, in the West, jump into the practice of yoga without understanding that such exercises are a minimal part of a philosophy of life or way of life that in the East is cultivated from birth to death. As long as it is a question of yogas that only tend to strengthen mental concentration or physical vitality, the danger is not greater, but when one comes into contact with the igneous energies, as in tantra yoga, the situation changes unfavorably for the health of the imprudent person.

However, we are not going to condemn the practice of tantric sexual techniques but to indicate WHEN A WESTERN CAN RESORT TO THEM safely, since they are part of the Hyperborean Wisdom.

First of all, let us remember that "strategy is the way of life of a hyperborean virya" and that "strategy is a means to an end". The declared end of the hyperborean virya is: the return to the origin. The conquest of this end implies different steps: the "awakened virya" is the one who has glimpsed the origin and has oriented himself in the search for the Vril can follow any of the seven ways of liberation heard in the Song of Love of the Hyperborean Siddhas; one of such ways, that of the strategic opposition used by the berserkir initiates of the S.D.A., we have already mentioned and we will refer to it with special attention in the following;

but Tantra is another of the secret ways of liberation and, therefore, pursues the same declared purpose: to awaken the virya and lead him to the origin, to the conquest of the Vril.

How does Tantra propose to fulfill this objective? By transmuting the physical body of the sadhaka and immortalizing it during the practice of maithuna, the sexual act; thus freeing it from the Karmic chains and allowing the consciousness of the hyperborean spirit to manifest in it; having reached such a state, with its VRAJA body and its awakened gnostic consciousness, one is already a Siddha, a being capable of applying the pure possibility offered by the Vril and abandon, if he prefers, the material Universe.

This is the true purpose of Tantra and those who only take advantage of its practices to obtain greater pleasure from the sexual act are mistaken.

C - The "wet way" of Tantra Yoga

We just remembered that the way of life of a hyperborean virya is "strategic". If Tantra is considered as a "strategy", for the return to the origin, then there is no inconvenience for the virya to incorporate the tantric techniques to his own strategic way of life. If he does not lose sight of the aims of any hyperborean strategy, tantric practices cannot harm him, but it is important to establish clearly when it is appropriate to follow this path and when it is not (to the western sadhaka). For this we will refer to the fundamental Tantra technique of the "wet way": the retention of semen during orgasm.

The maithuna or sexual union is, in Tantra, the culmination of a ritual and this ritual is reached after a long philosophical and practical preparation. Especially one learns to control the breathing and heart rate at will and then to distinguish the nadis, or internal energy channels and chakras, or energy vortexes. The main chakras are seven, located more or less at the level of the plexuses, on a major channel, called shushumna, which runs parallel to the spine.

From the lower chakra, muladhara, two smaller channels, called Ida and Pingala, start from the shushumna channel, which wrap helically around shushumna, crossing at each plexus under the other chakras. The sixth chakra, ajna chakra, is located between the eyebrows, above the pituitary gland, where the shushumna, Ida and Pingala channels also converge. Above the ajna chakra is the sahasrara chakra, bramachakra, or brahmarandra, which we will discuss shortly.

We are quoting what is strictly necessary for our explanation, but, naturally, additional knowledge is required to understand it, which can be acquired in specialized works.

In the muladhara is coiled and obstructing the shushumna channel the "Kundalini serpent", that is to say, the igneous shakti, expression in the physical body of the Demiurge's plasmatic power.

The declared EXOTERIC objective of all yoga is to awaken Kundalini and make it rise through the shushumna channel, from chakra to chakra, up to the superior ajna chakra center. From there, the force of Kundalini will allow to extend the consciousness to the other subtle bodies of man and to reach the sahasrara or lotus of a thousand petals, where the fusion with the Demiurge Brahma is achieved, through a "jump of consciousness" towards absolute immanence. With the consciousness in the sahasrara an ecstasy is achieved that consists, paradoxically, in the dissolution of the individual consciousness, after its fusion or identification with the "cosmic consciousness" that is: with the Demiurge. For the Hyperborean Tantra this exoteric objective, the state of trance or samadhi and the fusion with the One or nirvana, in the sahasrara, is simply a suicide.

The esoteric objective of Tantra, as we have already said, is the same as that of any hyperborean strategy: the mutation of the animal nature of the pasu into the divine and immortal nature of the Siddha. Therefore, it should be made very clear that the Hyperborean VIRYA, THROUGH TANTRA, DOES NOT SEEK ANY FUSION WITH THE DEMIURGO, BUT, ON THE CONTRARY, ISOLATE HIMSELF COMPLETELY FROM HIM IN ORDER TO GAIN THE
ABSOLUTE INDIVIDUALITY GRANTED BY THE VRIL. Can the esoteric objective be achieved by means of tantric yoga? Yes; as long as one has a clear idea of "what" means "awakening Kundalini" and "for what" and "when" one can safely resort to the seminal retention techniques in the maithuna. Let's go by parts.

Many confused viryas in the West, who are in the habit of unwisely playing with the tattvas, believe that "awakening Kundalini" is something like setting in motion a reflex energy, which acts of its own accord, following some unknown law. Contributing to this error is the idea that the Shushumna and the other nadis are "channels" and therefore "must channel the energy through a kind of circuit, without being diverted or overflowing," analogous to the "circuits" of the nervous system. It is also believed that the substance of Kundalini is "a fire" or a "heat" or, at any rate, the force of a natural energy. But Kundalini is much more than these beliefs.

D - The Secret of Kundalini

We are going to resort to a concept of the Hyperborean Wisdom to define Kundalini; but let us bear in mind that it would take several books to base this explanation on the "essence" of Kundalini and that, according to the criterion followed here, it is much more brief and suggestive to refer to her by analogically describing her "behavior", which obviously does not conform to that of a blind force.

We have already said, when speaking of the Acoustic Kabbalah, that, "In truth the Universe has been made from a few different elements, no more than twenty-two, which support, by their infinite combinations, the totality of existing forms". These twenty-two elements (or fifty, according to the Indian Traditions), can be considered as sounds or "bijas", that is, universal acoustic roots. Thus it follows that every "form" is supported by a "name", which is the formulation of a given combination of the principal bijas.

But, as we have said elsewhere, a "concrete form" is the expression of a "state" in the evolutionary process of the Archetypes. There is, then, a relationship between the Archetypes and the "sacred names" of all things, which is worth knowing.

In the beginning the Archetypes are "thought" by the Demiurge The One (Brahma) and projected into the "great primordial psychic ocean" or "akasa", where they remain in a potential state. It is the Breath of the One, that is: the utterance of the "names", the impulse that initiates the evolutionary process of the Manu Archetypes who, unfolding in matter, determine the existing forms; forms that progress towards entelechy, towards a more complete manifestation of their own archetype. It is true, then, that "to each thing" corresponds a secret, archetypal name; a concept that has always been handled by magic and that is deeply developed in the philosophical systems of India, but which, fundamentally, constitutes the basis of the Acoustic Kabbalah.

When the Demiurge pronounces the Words, that is to say, modulates the Breath, he acquires the aspect of a cosmic Verb or Logos. Because of the characteristic that space possesses of being an expression of the archetypal monads, whose manifestation are the psychophysical Quanta of energy, trutis or U.E.V.A.C. units, the Breath of the Demiurge, his Words, reach all points of the cosmos, making it possible for forms to take shape wherever matter allows the evolutionary processes of each particular Archetype. This interpenetration is evident in the microcosm of the human body, where all the processes of the macrocosm are reflected. We will especially mention that part of the microcosm that represents the "Logos" or "Word" aspect of the macrocosmic Demiurge: Kundalini.

Kundalini is, in the human body, the "creator" or "form-former" Logos, analogous expression of the Solar Logos or Cosmic Logos. It is "asleep" because the microcosm HAS ALREADY BEEN CREATED, and it evolves, following the process of the Manu Archetype of its race. But the main reason for the inaction of Kundalini is the rhythmic synchronization of the microcosm with the macrocosm of The One, because such synchronization means that there is simultaneity of processes and that the evolution of the microcosm will not deviate from the archetypal process.

Being by nature a Logos, the "awakening" of Kundalini will involve the pronunciation (japa) of certain names (mantras). Indeed: during the ascent through the shushumna channel, and during her "rest" in each chakra, Kundalini PERMANENTLY recites bijas and mantras as befits an authentic Logos, thus fulfilling a function of superior quality to that attributed to her by vulgar belief: "igneous energy", "serpentine fire", etc.; but in all cases: force of reflex action.

This character of "Logos" is responsible for the fact that all yogas that propose the exoteric purpose of "awakening Kundalini" end in the "fusion with the Demiurge"; in the absolute identification of the "I" with the cosmic One. This effect is due to the "harmonizing", or synchronizing, function that Kundalini fulfills by REPEATING THE NAMES (bijas or mantras) OF EVERY PART OF THE PHYSICAL BODY (and of the subtle bodies) AND CHECKING THAT THEY CORRECTLY REFLECT THE COSMIC PROCESSES. By
This "behavior" of Kundalini, the yogis who effectively seek to attain the Samadhis or contemplative ecstasies, and even the fusion with the One, achieve astonishing results; it must happen this way since the Logos, awakened in the microcosm, faithfully reproduces the bijas of the Cosmic Breath, balancing all the disharmonies and synchronizing all the biological rhythms. It will now be understood why we described as suicidal, for those who seek absolute individuality, the pursuit of the exoteric objective of the yogas (awakening of Kundalini): BECAUSE IT INCREASES EVEN MORE THE MATERIAL ENCADENMENT OF THE VIRYA.

It must be perfectly clear, then, that Kundalini MUST NOT BE AWAKENED if one does not possess the keys to take advantage of her RE-CREATING power, for HER VERB can represent both the Will of the One, IN THE MICROCOSMOS, to assure evolution, and one's own will, to produce mutation.

The Hyperborean Wisdom assures that Kundalini has the "secret mission", among others, to intervene immediately "IF THE NATURAL LINKS BETWEEN THE MICROCOSM AND THE MACROCOSM ARE ALTERED, FROM THE MICROCOSM, BY YOGA PRACTICES; IN THAT CASE KUNDALINI WILL ATTEMPT TO RESTORE THE LINKS BY COMPLETELY RE-CREATING THEM".
BODIES (physical, emotional, mental, etc.) OF THE MICROCOSM TO CONNECT OR RE-CONNECT IT WITH THE DEMIURGO; BUT IF THIS IS NOT POSSIBLE KUNDALINI WILL TRY TO DESTROY THE MICROCOSM, SINCE IT NO LONGER FULFILLS ITS DESTINY TO EVOLVE TOWARDS THE ENTELEQUIA OF THE
ARCHETYPE MANU". One understands, then, the danger to which a hyperborean virya, WHO HATES THE WORK OF THE DEMIURG, exposes himself if he "awakens Kundalini" and it plunges him into a nirvanic ecstasy: it is possible that madness or some serious injury to his physical or subtle body may result from it. That is why the Hyperborean Wisdom tells the virya to play with yoga:

"What will you do, you who still believe that SEX "IS BAD",
when Kundalini says LAM...?
and your gonads DRY?
and: "what will you do, you who are still suffering
ANGUSTIAS AND FEAR, when Kundalini says VAM
and your adrenal DISSOLVES?

and: "What will you do, you who even SUFFER
AND ENJOY the things of the world?
and you still feel the FIRE of
anger and the COLDNESS of
indifference, when Kundalini says
RAM
and your pancreas IS CALCULATED?
and: "what will you do, you who still LOVE and
HATE, when Kundalini says YAM
and your heart explodes and you are VOLATILIZED?
and: "what will you do, you who still SPEAK and LISTEN,
when Kundalini says HAM
and your thyroid is DISINTEGRATED?
and; "what will you do, you who still SEE
WITHOUT SEEING when Kundalini says OM
And upon YOUR DEATH?

These questions, and many more, are asked by the Hyperborean Wisdom TO THE HYPERBorean VIRYA, that is, TO WHOM THE DEMIURG WILL TAKE AS ENEMY and will try to
destroy. However, the answer does not imply to ABANDON the practice of yoga "A PRIORI" but, as we said before, to operate strategically with the tantric techniques after knowing "what" means to awaken Kundalini, (something we have already explained) and "for what" and "when" one can safely resort to the techniques of seminal retention in the maithuna. We must investigate, then, these last two conditions.

To know exactly "when" a virya can successfully employ the sexual techniques of tantrism, we must start from a fundamental affirmation of the Hyperborean Wisdom: the sadhaka MUST NOT LOVE "WITH THE HEART" THE WOMAN OF FLESH (12). This revelation will surely be taken with surprise or disdain by those who perform tantric practices "with the beloved woman", a figure very dear to the western fantasy. Those who do so, the Hyperborean Wisdom calls them simply "ignorant viryas" because "they ignore everything about Kaly".

It is truly laughable to think that ignorance goes so far as to believe that in the maithuna with the "wife" (or "friend" or "lover") one will find the liberation promised by the sacred oriental texts: that is to have a poor idea of Shiva and Kaly. But the laughter ends here because such ignorance is extremely dangerous since, for a Western couple, the results are usually disastrous and it is more likely that instead of the desired "liberation" what is obtained are irreversible psychic alterations.

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12 **THE WOMAN OF FLESH** is the one that the Hyperborean Wisdom also calls EVA WOMAN. These denominations will be clarified later, but here, the "woman of flesh" should be considered as a "common woman" or "pasu woman".

One should not, therefore, love the woman with whom one joins to practice the tantric maithuna, but, then, what feeling should one feel towards her: NO FEELING. We have posed this question to highlight the difficulty that exists in the West to conceive a NON-AFFECTIVE relationship with the woman, a difficulty that does not present itself in the minds of the Orientals FOR WHOM THE TANTRA METHOD WAS REVEALED.

E - The Hyperborean Strategy of the Cathars of the 8th Century

But we are not dealing here with a "racial" differentiation, of biological origin, which manifests itself in different psychological attitudes towards sex and women, but rather with a "character acquired" by Westerners and which registers a precise moment of historical appearance: the 13th century.

Specifically, it was the Cathars who, within the framework of their A2 Strategy, planned the collective mutation of Western civilization and launched, for this purpose, the troubadour movement.

The Cathars had two problems to solve. The first, of which we will speak again, was that the Benedictine Druids with their Gothic revolution based on the Acoustic Kabbalah produced infernal machines that had, and have, the power to "tune" the inhabitant of Europe with the psychoid Archetype of the Hebrew race that, as we said, was actualized by Jesus-Christ. Those stone machines are the Gothic cathedrals; and against that shaping power the Strategy of the "pure men" (13) pointed in the first place. The second problem was that, as the Hyperborean Wisdom teaches, "to mutate a human community it is necessary to have an enormous amount of collective psychic energy, subtracted from the process of the psychoid Archetypes of the Demiurge". It will be seen, when studying the laws of the Psychosocial Strategy of the ϟϟ , that such energy must be "contained" in a psychoid Archetype or egregore built for this purpose by berserkir initiates duly instructed in the Hyperborean Wisdom. For now we are interested in pointing out that, in this case, this Archetype was indeed created by the Cathars and that it corresponded to THE IMAGE OF THE LUCIFERIC WOMAN, LILLITH. But this archetype was embodied in the terrestrial psychosphere as a war action of Lucifer himself who, FROM BEHIND VENUS, WITH THE GREEN RAY, PROJECTED THE IMAGE OF HIS WIFE LILLITH. From
The Archetype of "The Lady", such as her profane name, corresponded to a hyperborean spirit WHOSE SEX IS NOT ASSOCIATED WITH THE FUNCTION OF THE
BIOLOGICAL PROCREATION. Precisely, the energy with which the Lady Archetype would be fed would be obtained from the libidinous sublimation that the gentleman would make of his sexual energy by seeking, in common women, the face of the hyperborean woman, of which the Song of Love of the Siddhas speaks in the blood of the lost viryas.

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13 Pure Men = Cathars

And such is the characteristic of the Lady Archetype, its sexual dissociation, that the gentleman can only project it on "unattainable", "distant" or "foreign" women and never on one who can be easily possessed. This condition is so rigorous that the beloved lady, that is, the woman on whom the lover projected the Archetype, is transformed into a "common woman", "loses her charm", her "beauty" is decomposed, when she is "conquered" and possessed. Then love is transformed into pain and the knight, disenchanted, is driven to look again for another unattainable Lady whom he will adore and try to conquer. From the shaping of the Lady Archetype, a tendency to the idealization of women is generated that has no historical antecedents prior to the 13th century.

Subsequently it is demonstrated that a psychoid Archetype can only be conscientialized when it has been DESCRIBED. In order for an Archetype that was embodied without the intervention of the Demiurge to act socially - so that The Lady can be sought - it is necessary for someone to "describe" it, that is to say, to reveal it to the people. And that was, precisely, the esoteric mission of the Provençal troubadours: to describe The Lady; to make the European virya remember the primordial image of the hyperborean woman; to awaken her Minne. But, to describe something, it is necessary to have seen it before: where did the troubadours get their previous vision of the Lady? from their Cathar initiation in the French Languedoc, where they learned the "galla ciencia" and to "trovar clus". The Lady, SURROUNDED BY STONE FENCES (towers or walls) DESCRIBED in the love songs, is a clear proof of the strategic-hyperborean origin of the troubadours' knowledge.

The second problem to be solved by the Cathars was the need for European society to have a certain collective psychic energy as a prerequisite for its mutation. We have already seen part of the solution adopted: the shaping of a psychoid Archetype whose purpose would be to provoke erotic sublimation in the medieval virya. It now remains for us to determine in what way this Archetype could be the solution to the second problem.

We will be able to know this if we remember that a psychoid Archetype is nourished by psychic energy, taken from the "universal collective unconscious", by means of which its evolutionary process develops. To obtain such energy the Archetype "captures" the attention of the self by emerging before its sight as a cultural object of the superstructure; the Lady Archetype, which is "psychoid", i.e. "external", works no differently.

Let us see what the characteristic mechanism is. When the gentleman experiences SEXUAL DESIRE, he "triggers" the conscious emergence of the Lady Archetype, establishing, immediately, the CERTAINTY that the desired woman (whom he can effectively "touch" or "possess") IS NOT THE LADY OF HIS DREAMS, the ideal woman. Seen "from afar" the woman of flesh is a representation of The Lady; and her contemplation, or the desire for her, feeds the Archetype with energy drawn from the libido. But if "the approach" is sufficient to culminate in sexual mating, in which the "direction of energy" has been "reversed", then the Lady Archetype withdraws, "under the threshold of capture", and the woman of flesh is left to her own "charms".

When the spell is broken, desire is likely to increase inextinguishably; but not toward the woman of flesh who has been devalued by the absence of ideal attributes, but toward another "ideal woman" in whom the process of the Archetype will be repeated. The Archetype "counts" on this reaction, which it itself provokes, to nourish itself permanently: it is its way of proceeding.

Naturally the Lady Archetype is a terrible egregore in which the Cathars hoped to store enough psychic energy to achieve, through its instantaneous discharge when it suited the A2 Strategy, the collective mutation of countless lost viryas into immortal Siddhas. The failure of the A2 Strategy, and particularly the destruction of the Cathar elite in the bonfires of the Druid Pope Innocent III, PREVENTED THE EGREGORUS FROM BEING DISCHARGED IN TIME AND
DEACTIVATED after an esoteric operation of Psychosocial Strategy known as ARCHETYPIC METAMORPHOSIS. Since then, the egregore has not ceased to feed in a sort of symbiosis so close that it has ended up irreversibly modifying the behavior of the lost "western" viryas. But, without the control of the Cathar initiates, who would have "directed" the behavior of the egregore, its action has ended up being harmful, far from inspiring those beautiful images of the hyperborean woman that prevented to love the woman of flesh. On the contrary, the passing of the centuries, the numerical increase of the population and certain cultural processes have modified the profile of the Lady Archetype, which has finally become a monstrous vampire, responsible for many of the neuroses suffered by the contemporary virya. In order to favor his entelechy, he has forced to exaggeration the idealization of the woman of flesh, succeeding in completely idiotizing the Westerner, who has now associated with the sexual act "the duty" of experiencing a "love" that no one knew before the 13th century.

The modern virya, imprisoned in the web of feelings and tenderness, will no longer know how to distinguish the woman of flesh, for she now underlies under the disguise of her archetypal projections. And the woman of flesh, ontologically confused by the idiotized masculinity of the virya, will slip out of his control, will veer erratically between her own sexual limits and, finally, will masculinize herself, in an unconscious attempt to avoid the projection of the Archetype. The virya will then suffer from a myriad of sexual disorders, from impotence and dissatisfaction to homosexuality, since the latter, so prevalent among today's male population, is the effect of a permanent capture of the self by the Lady Archetype, who thus absorbs the totality of available energy.

Of course, after the failure of the A2 Strategy, the decontrol of the Lady Archetype has been capitalized in favor of the Strategy of the Synarchy by the Demons of Chang Shambala, especially to reinforce the collective influence of Jesus-Christ, who thus became a perfect mirror for the viryas to find the beloved image and sublimate the energy needed by the Archetype to continue its process. Of course, the image of Jesus became feminized to the same extent that the woman of flesh became masculinized; but this is of little concern to the Synarchy, since it does not affect the "non-Christian" peoples, of which the main one is the Hebrew "chosen race".

The descriptive action of the troubadours was limited to the European sphere (14) and therefore did not affect the Asian communities, where tantric techniques flourished until the eighteenth century, that is, until the moment when "European civilization" descended on Asia and the viryas of India and Tibet were astonished to find that the

European man did not know the woman of flesh. But the damage was already done; to "progress" the Asian had only one way: to imitate the European; that is, to love and respect the woman of flesh, ONLY ONE IN LIFE, AND TO DESIRE ALL OTHERS, SUBLIMATING THE ENERGY OF EROS. In this way the Asians would also lose sight of the woman of flesh and would end up, except for the most hermetic tribes, completely idiotized, confusing Kaly with the terrestrial Shakti, with Mother Earth or Mater-ia. From this catastrophe concludes the beneficial influence of tantric yoga; since it requires for its realization to DISTINGUISH CLEARLY BETWEEN THE WOMAN OF FLESH AND THE HYPERBORNE WOMAN. And such a distinction, it is worth repeating, cannot be made "if the woman of flesh is loved with the heart".

F - The danger of Tantra Yoga

So we come back to: when can a Westerner use the sexual techniques of tantrism WITHOUT DANGER?

We start, to find out "when", from a statement of the Hyperborean Wisdom: "the sadhaka should not love with the heart the woman of flesh". Now we know why: the "love" experienced for the woman of flesh is a conscious expression of the evolutionary process of the Lady Archetype, which masks her and prevents us from knowing her "true Face". But the Lady Archetype has acted freely for more than seven hundred years, producing the incorporation of hereditary characters in European lineages, especially the "modulation" or "profiling" of the unconscious "anima" according to its image. And considering also that the egregore is at present tremendously potent, IT MUST BE ADMITTED WITHOUT DISCUSSION THAT, IN THE WEST, IT IS VERY DIFFICULT NOT TO LOVE THE FLESH WOMAN.

It is understandable, then, that there are viryas who find it virtually impossible NOT TO LOVE their women of flesh; and this need not be a cause for concern IF, IN THAT CASE, THEY PRUDENTLY REFRAIN FROM PRACTICING TANTRISM. But,
what then should the lost viryas of the West who are seeking the

"The Hyperborean Wisdom advises you to resort to the other secret ways to undertake the return to the origin, IF YOU ARE STILL ABLE TO LOVE THE WOMAN OF FLESH. This advice should not be disregarded; the risk is enormous: by the inverse way of the return, following the Voice of the pure blood, it is possible to REINTEGRATE THE SELF WITH THE SELF-MYSELF, to bring the present consciousness to identify with the spirit or Vril and, in a Gnostic STRIP, to TRANSFORM INTO "ABSOLUTE INDIVIDUALITY".

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14 We do not attach much importance to the influence that the troubadours may have exerted in the East during the Crusades, since any Western influence there was swept away by the Arab and Turkish expansion of Islam from the 13th century onwards.

On the contrary, an improper use of tantrism can lead to a nirvanic samadhi in the Sahasrara that implies a harmonizing physiological recreation by Kundalini and an identification with the Demiurge: the "fusion with Brahma"; in this case, after the "bad trip", the consciousness of the virya would not be reintegrated but fragmented in a permanent schizophrenic picture from which it will hardly be able to recover.

Naturally, there are an infinite number of different situations in which lost viryas can find themselves; from those who have already "formed a family" and love their wives as good Christians, to those who are completely ignorant of their capacity to love; how will they know "when" they can resort to the sexual practices of tantrism WITHOUT DANGER? We will answer that there is indeed an infallible way to know "when" that moment has arrived: it is the Family Test, proposed by the Hyperborean Wisdom. With the exposition of this Test, we will end the series of warnings that we have been making about the dangers of tantrism.

G - The Family Test

The Family Test does not refer specifically to sex but to "blood relatives", parents, siblings, grandparents, uncles, aunts, uncles, sons, etc. But whoever is able to face the Family Test will not only see his questions about sex answered, but will have taken an important step towards other ways of liberation, apart from tantrism. That is why every western virya should face this test sooner or later.

H - A special kind of sense connection: the real affective systems

It is known that the genealogy of a family can be graphed by establishing analogical correspondences with the figure of a "tree", in which the "trunk" and the "root" correspond to the ascending lineage, and the "branches": to the different lineages that descend from the main trunk. As an example we represent, in figure 104, the family of Mengano, brother of Perengano and son of Montano, who, in turn, descends from the hyperborean trunk of the Villano. As useful as this analogy seems to be to determine the ascendants of a lineage, the degree of kinship or the proposition of an inheritance, it is, however, insufficient from the strategic point of view. To demonstrate this, it suffices to point out the static character, of "unalterable fact", that the scheme presents: "a genealogical tree is, like the plant tree that represents it, a concrete and unchangeable fact BECAUSE IT REFLECTS RELIABLY TO EVENTS THAT HAVE ALREADY HAPPENED"; such is the current opinion.

The scheme being unmodifiable, the inadequacy is highlighted when Mengano, for example, sets himself the strategic guideline of "increasing" the influence that the Villano's inheritance exerts on himself. From the analogy with the "tree" it is not clear how this would be possible: Mengano cannot be branch and trunk at the same time; if he is branch he IS NOT trunk; if he is "Mengano", the blood inheritance of the Villano lineage is the one shown in the scheme: a quarter of the original blood. With this analogy there is, therefore, no solution; he who was born branch cannot GROW UNTIL BEING TRUNK and his sure function is: TO STAY COMFORTABLY IN HIS PLACE.

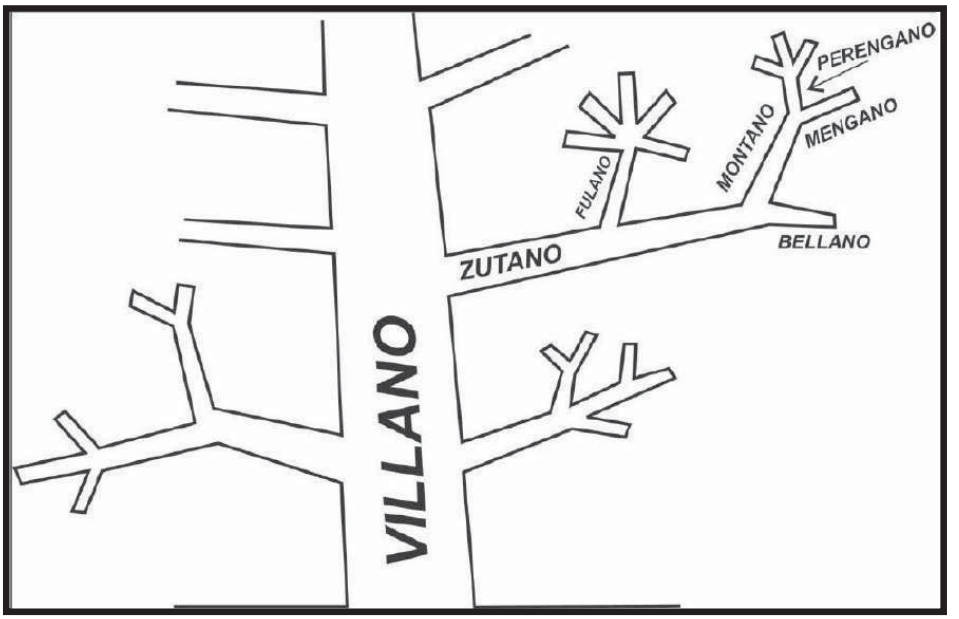

FIGURE 104

FAMILY TREE: VILLAIN LINEAGE

The inadequacy of the scheme can be overcome by resorting to another analogy, not conventional this time, but first it is worth clarifying that a "genealogical tree" constitutes the elementary description of a Psychoid Archetype called "Family Archetype". The "genealogical tree" represents, then, the superstructure of the "family fact", which evolves towards the entelechy of the Family Archetype. But a "family" is defined by the living members it exhibits in each epoch, more than by the past of its lineage, because ALL LIVING RELATIVES ARE A CONCRETE EXPRESSION of the Family Archetype.
OF THE ARCHETYPAL PROCESS. Let us give an example. We observe the tree of the Villano lineage; we discover that in 1910 there were nineteen relatives of that blood living; THE NINETEEN RELATIVES, EACH AND EVERY ONE OF THEM, ARE EXPRESSIONS CONCRETE OF THE FAMILY ARCHETYPE: they are evolutionary "tests" or "trials" that THE BIOLOGICAL MODE OF THE PROCESS requires to concretize the entelechy of the Family Archetype. Every family or lineage tends towards the entelechy of a particular Family Archetype which is, in turn, hypostasis of the Manu Archetype. And every virya, within his own family, inevitably evolves in this direction. It is NOT POSSIBLE TO ESCAPE THE PROCESS BY REACTING EXTERNALLY, for example,
by abandoning the family, secluding himself, ignoring it, destroying it, etc. Even if all the relatives have died and only one virya survives, the Family Archetype will continue the process through him. The only way for the lost virya to avoid evolution IS INNER, PASSES THROUGH THE BLOOD AND LEADS TO THE PAST. And already
We have sufficiently explained how this inner path is to be sought in the memory contained in the *Minne*.

But Mengano has also understood that by continuing in his role as a branch he only succeeds in evolving in the sense of the Family Archetype. Looking back, he understands that he descends from a purer lineage, Hyperborean, and he poses himself the problem of RECOVERING an inheritance that lies in the past. As the genealogical tree does not show what the solution could be, as we said, Mengano decides to turn to the Hyperborean Wisdom whose teachings affirm that the "Pure Blood" is the only continent of the Hyperborean inheritance. For the Hyperborean Wisdom, an analogical scheme starting from the Pure Blood should not vary topologically from the genealogical tree already seen. But instead of a tree, it considers that THE BLOOD IS EQUIVALENT TO A RIVER whose main course is constituted by the "trunk" of the genealogical tree, and whose rivers and streams, tributaries or tributaries, are represented by the branches.

Let us go deeper into this new allegory. Looking now at figure 104 we see the "Villano River" into which flow numerous tributary branches, among which the rivers "Zutano", "Montano" and "Mengano" stand out, connected in such a way that each one channels the flow of the previous one. But the FLOW of the rivers is analogous to the PURITY of the Blood. The Villano River, because it represents a purer Hyperborean Blood, has consequently a greater flow, a quality that can be appreciated in figure 104 by observing the great width of its channel. And Mengano, the virya who sought the inverse path of the Pure Blood, appears in the allegory as a simple stream of reduced flow.

Seen in this way, the problem of Thingy does not seem to be insoluble now because it is reduced TO THE OBTAINING OF AN INCREASE IN FLOW, AND THAT IS ALWAYS POSSIBLE IN A HYDRAULIC ALLEGORY. We can raise the
strategic problem ofgano in analogical terms of the hydraulic system by asking: what should be done to increase the flow of the Mengano stream and, as far as possible, bring it to equal that of the Villano River?

Before answering it is worth noting that the flow, RUNNING IN REVERSE DIRECTION, goes from Mengano to Villano, so the solution does not lie, as might be slightly thought, in widening the riverbed. Hence, THE ONLY solution to this problem is: ADDING THE FLOODS OF THE REMAINING RIVERS TO THE FLOW OF THE MENGANO DEVELOPMENT.

To fully clarify this hydraulic solution, let us consider only the Mengano stream and the Montano and Zutano rivers, which are connected "one after the other", i.e. "in series".

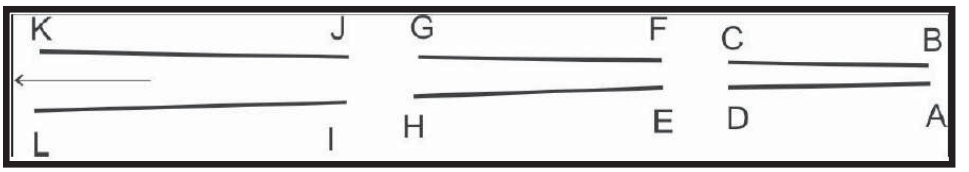

FIGURE 105

The Mengano is connected "by width" with the Montano, that is: *CD* with *EF*; and the Montano with the Zutano also: *GH* with *JI*.

The solution to the problem requires altering this connection between channels "by width" and replacing it with a longitudinal connection, in order to "add up the flows".

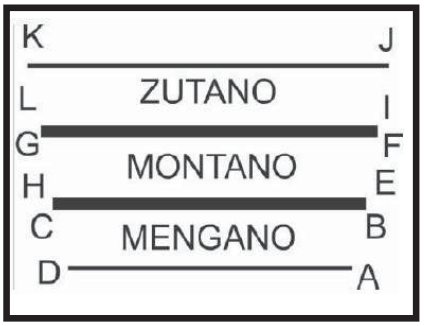

FIGURE 106

The theoretical layout for the three streams considered is shown in Figure 106, where it can be seen that the streams are now connected longitudinally, "in parallel"; the Mengano, for example, has been joined to the Montano by the banks *CB* and *EH.* The final result is a new Mengano, with a much higher flow due to the addition of the flows of the Montano and Zutano rivers.

FIGURE 107

Continuing with this procedure, and after adding ALL of the other tributary rivers to the Mengano, it is theoretically possible to equalize the flow of the Villano River, thus ending the problem.

I - Mutual capture in the superstructure of the family event

Let us leave the hydraulic analogy for now and return to the strategic problem of the virya Mengano: what conclusion can be drawn from the hydraulic solution? What does it mean for the virya Mengano to "add up the flows"? To answer this question, we must transfer the hydraulic solution to the concrete genealogical plane of Mengano's family. In it "the rivers" are equivalent to close or distant relatives and the "addition of flows" means that Mengano MUST INCORPORATE IN HIMSELF HIS RELATIVES; ADD, TO HIS OWN BLOOD, THE PURE BLOOD OF THE OTHER MEMBERS OF THE FAMILY.

It seems crazy, but it is appropriate to ask: is this solution possible? According to the Hyperborean Wisdom: YES. And the attempt that each virya makes to make such a solution effective is what is called the "Family Test".

There is a moment of "transition" in the life of the virya: when he ceases to be "lost" because he has become aware of the Great Delusion, but he has not yet "oriented himself" and, therefore, he is not completely "awake". In this difficult trance the important thing is to DISCOVER ONE'S OWN IDENTITY, which is buried under multiple masks or personalities. It is necessary, above all, to distinguish that part of oneself that transcends the Family Archetypal process. To achieve this, two things must be done: on the one hand, one must seek, in the Blood, the memory of the Origin, the Hyperborean Inheritance; and, on the other hand, one must achieve the REINTEGRATION of the Family Archetype, the pieces of which are scattered throughout the world in the form of "blood relatives". The Family Test aims at granting both, so that the virya overcomes the transition and finds a first orientation.

But, although the Family Test aims at favoring the discovery of the true "I" in each one, and it is true that this un-discovery can be sought by another way, where the Test cannot be overcome by any other method is with respect to the determination of the "capacity to love". Let us remember that we wanted to know "when" it is possible for the virya to employ the sexual techniques of tantrism without danger and that the Hyperborean Wisdom told us "you must not love with the heart the woman of flesh".

We have also learned that "love" for the woman of flesh is related to the process of the Lady Archetype. And finally, we said that the western virya, in most cases, suffers such confusion that it is very possible that he ignores his own "capacity to love", and, with this, he also ignores when it is appropriate to follow the tantric path. In this case the conclusion of the Family Test is definitive, because it will indicate him if he should continue "loving" the woman of flesh or if he is already in conditions to A-mar a Kaly.

We already know what is expected of it; now we must know what the Family Test consists of. First of all, let us say that this test is absolutely personal, since it aims at reinforcing the individuality of the virya, and, therefore, it must be practiced by each one in particular, whatever his family situation may be. From the virya who is "alone" in the world, to the one who is the offspring of a prolific family, all must start from the principle that the test "only interests him", is "personal", "inner", and even "secret". Only under such conditions of intimacy and self-respect can the test be faced with a chance of success.

On the other hand, it must be made clear from the outset that the Family Test IS NOT MORALLY INSPIRED, i.e., it neither saves nor condemns anyone. It only determines the degree of existing dependence with respect to the archetypal processes and makes it possible, in any case, to reduce such dependence. This clarification is valid because no one but the virya will be able to evaluate the result of HIS PERSONAL TEST and if it is negative, we want to anticipate that it will be of no use for him to deceive himself: through tantrism he will only find bitterness, and it is possible that he will ruin his health and that of his partner.

J - Application of the Family Test

Let us now introduce the Family Test. Every virya attempting this test should begin with a preliminary inquiry:

what is my family? Aiming to know where your Hyperborean Lineage comes from. The Hyperborean Wisdom provides two laws that must be contemplated when giving the answer:

1st Law - the Hyperborean Inheritance of the Pure Blood is transmitted maternally. This inheritance can easily override the process of the Archetypal Family of the maternal lineage.

The answer to the inquiry about the family starts, then, first of all, with the maternal lineage.

2nd Law - the Family Archetypes transmit their traits by genetic inheritance. If the mother's Hyperborean Inheritance is strong, the paternal genetic inheritance will predominate and, therefore, the Family Archetype of the paternal lineage will dominate in the intensity of the process. But if the maternal Hyperborean Inheritance is weak, then the genetic inheritances of both parents are distributed, as Genetics teaches. When inquiring about the family, according to the second law, the paternal lineage will appear in second place.

The inquiry, considering these two laws, should refer at first only to the relatives who have lived or live contemporaneously with one's own generation: especially the close relatives, those with whom one has lived and who have most strongly influenced or affected one. Secondly, after this determination, the inquiry will fall on the ancestors; BUT ONLY IF THE PROOF OF FAMILY WITH CONTEMPORARY RELATIVES HAS BEEN SUFFERED.

When the inquiry has been answered and the relatives TO WHOM THE TEST IS TO BE REFERRED are well borne in mind, the test must be approached with the mind set upon the concept that each relative is indeed ANOTHER EXPRESSION of the Family Archetype. If this simple truth has not been understood, or is not accepted, it is useless to attempt the test.

Once the preliminary inquiry has been completed and bearing in mind the above mentioned concept, the Family Test can be carried out. IT CONSISTS OF LOCATING THE EXTERNAL RELATIONS THAT LINK US WITH OUR RELATIVES. A
The way to describe the operation of the Proof would be to say that it is a questioning of these external relations, but this is not entirely accurate; rather it is a matter of DISPOSING THE MIND TO KNOW what the questioned relations are. If we are clear about what it is that we wish to know, the answer will immediately emerge in our consciousness, without the need to resort to reasoning or logical approaches.

K - Family Test Evaluation

To be clear about "what we want to know" ... we can resort to the following concepts:

A - By "external relationship" we refer to those of an affective order ("sentimental" or "emotional") being excluded in a first consideration those purely gnoseological relationships, which come from "knowing" that the family tree is a factual fact. In other words: we all know an uncle, a father, a brother or a cousin; WE DO NOT REFER TO such structural relationships when considering OUR uncle, father, brother or cousin, but TO WHAT WE FEEL ABOUT THEM.

B - Every affective charge is, evidently, an "internal" content, proper to the psychic sphere. Why, then, do we call the affective relationship with relatives "external": because the existence of "affections" between relatives who share the same Family Archetype is purely illusory and because the support of this illusion is rooted in the "external world". We must distinguish, then, between the "true" affections that we feel towards other people or things and the "external (affective) relationship" that we believe we experience for our blood relatives. Let us explain how this confusion arises.

It is clear that every affective charge proceeds from a subject-object relation, established on the basis of the differentiations of the self. By the effect of objectification, any thing is susceptible of possessing an associated affective charge, which, in many cases, it will not be possible to separate from the thing itself. But the virya is normally inserted in a superstructure of cultural fact where he plays his dramatic role and from where he gathers his external experiences, which, to a greater or lesser extent, constitute "internal" affective relations. If the object of attention is another person, who also integrates the superstructure, the confrontation of one's own cultural structure, and that of the neighbor, produces a mutual affective relationship that is called "Karmic" because it is transferred from the personal collective unconscious to the universal collective unconscious, that is to say to the psychosphere, where it takes shape as RELATIONSHIP BETWEEN PSYCHOTHYPICAL ARCHETYPES and from where it CAUSES further "Karmic" effects. In the drama of life a virya can love or hate another, or be loved or hated by him, and attribute to such affective relations the character of a concrete bond, since they are consistent and effective within the superstructures (if they "exist" their "existence" can be proved) and even generate future Karmic reactions. And that the relationship of hate or love with the neighbor constitutes a "concrete bond" cannot be denied, since it implies the weight of the affective charge on the consciousness, every time it refers to the neighbor.

Is the same true for blood relatives? It is usually believed that it does, but we will see that this is not so. In the first place, let us remember that all affection must be REFERRED TO AN AFFECTIVE OBJECT, to which it has been differentiated and with which a relationship has been established. But, relatives being expressions of the same Family Archetype, can they be considered affective objects just as is any person whom one loves or hates? The Hyperborean Wisdom affirms that a blood relative is an "object" to the same extent as is the "I" when it asks what is the "I"? And it places itself as the object of its own interrogation. In this case, the "I" carries out a reflection, an unfolding of itself, in order to "observe" itself gnoseologically; but, however effective the objectification of itself may seem to be, the result of inspection

will always be subjective, impossible to verify by anyone other than the reflective "I"; that is why we call the "objective" produced by the reflection of the "I" upon itself an "illusion". Now then: according to the Hyperborean Wisdom, the blood relatives are "reflections" of the Family Archetype and, therefore, in that sense, the qualification of "illusions" also corresponds to them. In any case, it is the "affective and even cognitive relationship" that we believe exists between us and our blood relatives that should be rigorously qualified as "illusory".

C - Of course it is very difficult to transcend the barrier of this illusion, but nobody said that going from "lost virya" to "awakened virya" was an easy task. And, we can be sure: whoever has not become independent from the evolutionary process of the Family Archetypes will find it very difficult to be strategically oriented. However, such "independence" is not acquired by DENYING THE PROBLEM, that is, by rejecting or ignoring the structural function of the family, but simply by becoming aware of the situation and facing the Family Test.

The first obstacle to accepting that relatives ARE NOT true affective objects is the fact that these relatives actually appear as objects in the external world. And, in the face of such concrete presence, the claim that these a r e mere illusions seems to be groundless. But the reality is this: our relatives, like ourselves, are true objects FOR THE NEIGHBOR; the relatives, BETWEEN THEMSELVES, are expressions of the same subject: the Family Archetype, and none of them can be considered "objects" of the other except in a "reflexive" capacity. A second obstacle that prevents the acceptance of the illusory character of the familiar objectivity comes from a phenomenon called "feedback by mutual capture". This phenomenon, characteristic in the evolutionary processes of Family Archetypes, is responsible for the belief in "external" (affective) relations between blood relatives.

To understand their behavior, let us remember what we said a few pages ago about the Manu Archetypes that support the superstructure of a cultural fact: "The cultural fact develops driven by a great power, WHETHER OR NOT THE OBSERVER NOTES IT, and in this march towards the entelechy the superstructure TAKES WHAT IS NECESSARY FOR ITS PERFECTION AND REJECTS THAT WHICH IS USELESS TO IT OR USELESS TO IT.
OPPOSITE". The Family Archetype proceeds in the same way because, through the members of the "family", it tries to accommodate itself in the superstructure by occupying the places left free by the KARMIC RELATIONSHIPS and adapting itself to the evolutionary processes of the Manu. It is in this way that the relatives come to play a determined role in the drama of life FROM WHICH THEY MUST NOT DEPART on pain of being excluded from the superstructure (which would imply that the Family Archetype would cease to evolve through the "expelled" or disincarnated relatives). In order to fulfill their determined roles the relatives need not suspect that they are all expressions of the same Archetype and, on the contrary, they must establish "external relations" with each other, often passionate and dramatic, as it suits the "Karmic directions" of the superstructures. In order to affirm the relatives in

In this way, t h e Family Archetype produces the phenomenon of feedback by mutual capture, and by confirming the illusion of their objective and different existences.

We already know how the "capture" is produced: when confronting one's own cultural structure with the superstructure, in order to "know", the Psychoid Archetypes, which sustain the external cultural objects, MODIFY THE RELIEF of the same, favoring the projection ON the external objects OF the interior cultural premises. Therefore, every cognitive act of an external object is in reality the RECOGNITION, or conscientization, of an interior object projected in the world. This is where the "capture" begins, for the exteriorization of interior objects implies participation in the evolutionary processes of the superstructure, their integration into the cultural fact. This effect is sought by the Psychoid Archetypes to obtain the energy they employ in their unfolding. In short: "the Psychoid Archetypes FEED (take energy for their evolution) from the cultural structures (the viryas) that they manage to CAPTURE in the superstructure".

Mutual capture" occurs when two relatives confront, within the dramatic framework of a superstructure, their cultural structures in order to gain reciprocal knowledge of themselves. Here the Family Archetype, which is Psychoid, effects a double capture because both relatives are expressions of their own evolutionary process. Let us suppose that the relatives are Mengano and his brother Perengano. Mengano looks at Perengano as a "cultural object" and projects on him an inner image; but it has been the mutual Family Archetype who ADAPTS Perengano (as the "little mirror" of the allegory) to RECEIVE THE PROJECTION made by Mengano; and it does it WITH KARMIC CRITERIA, so that the "external relationship" established between Mengano and Perengano adapts to the drama of life, that is to say, to the "Manu" process of the "Manu" process: to the "Manú" process of the superstructure; Mengano RECOGNIZES that it is HATE what he feels for Perengano: this relationship makes it possible that the greater power of an "object" (Perengano) integrated in the superstructure "captures" the cultural structure (of Mengano) in the process of the Psychoid Archetype that evolves in the "object"; produced the capture every Archetype feeds on energy taken from the captured subject: but in this case the Archetype that sustains the object (Perengano) sustains also the object (Mengano), and the energy that it takes from Mengano to develop the entelechy of Perengano is ITS OWN ENERGY FEEDEDED. If we consider that Perengano has also "looked" at Mengano as a "cultural object" and from that examination concludes that he experiences pity, we can understand that, reciprocally, the Family Archetype will feed energy from Perengano to the evolutionary process of Mengano. There has occurred, then, a phenomenon of "feedback by mutual capture", which has the purpose of creating between the relatives the illusion of external (affective) relationships. The process of the Psychoid Archetypes in the superstructure constitutes a drama for those who are subject to it and must play a role. And in that drama the blood relatives have to behave as if they were really particular individuals, in order to ensure the development of the plot. That is why they ignore that they are all one and believe that among them there are real affective relationships. For what is this hatred of Mengano and this pity of Perengano if not the illusion of external affective bonds that causes the double capture? It is like

if someone were to order his left hand to hit his right hand and a witness, seeing only the hands, were to affirm that the left hand "assaults" the right hand. The hands do not act separately, although appearances indicate the contrary, because they are part of the same organic structure and obey, both, the brain; in the same way that the relatives, although they believe they hate or love each other, do not act separately because they are part of the same family superstructure and "obey", all of them, the process of the Family Archetype.

D - We said that the Family Test "consists in locating the external relations that link us to our relatives" and, in the preceding comments, it was made clear that the "external relations" are the diverse affections that we have towards them and that such affections constitute an illusion. With these clarifications, and remembering that "interrogation", in our concept, does not refer to a logical construction but to a psychic disposition to "know", we can also say that: "the Family Test consists in answering the interrogation: what do I feel for my relative Albano?

In the form of an interrogation, the Family Test may be more accessible to the Westerner accustomed to rational thinking, as long as it is remembered that the interrogation aims at ascertaining the existence of "external relations".

L - Reduction of real affective systems

E - Taking into account what is stated in the 1st and 2nd law, the Family Test can be faced by interrogating the relatives selected in the preliminary inquiry, that is to say, the contemporaries. The procedure of the Test is as follows: Question: what do I feel for Uncle Albano? Answer: "hate" or "love" or "affection", etc., or an indefinable sum of affections. It does not matter in principle the quality of the affection: IF THERE IS AN AFFECTION OF ANY TYPE, IT MEANS THAT THE ARCHETYPICAL PROCESS HAS ESTABLISHED ILLUSORILY A KARMIC RELATIONSHIP. In that case the virya should not go ahead with tantrism and should be cautious in undertaking the other hyperborean paths of liberation, for he is NOT YET PREPARED TO BEGIN THE SEARCH FOR THE CENTER.

F - But from the analogy established between the "family" and the hydraulic network of the Rivers, the conclusion was drawn that the stream Mengano can increase its flow until it approaches that of the Great Villano River by adding with its own the flows of the remaining tributary rivers. This conclusion was translated analogically by affirming that the virya Mengano will be able to purify his blood, to the degree of equaling his Hyperborean Ancestor Villano, to the extent that he succeeds in reintegrating in himself the Family Archetype, whose pieces, in the form of blood relatives, are scattered throughout the world.

If it is possible to reintegrate the Family Archetype, it will be necessary to begin by eliminating that which constitutes the illusion of separation, that is to say: the "external relationships". The Family Test will make it possible to locate the affective relationships with relatives; RECIPROCAL IDENTIFICATION will make it possible to reduce them.

Before explaining how to reduce the external relationships, we will give a word of caution.

We understand that it will be difficult for many viryas, who have relatives for whom they experience feelings of contempt or repugnance, to accept that they are part of a single entity in which they are also included. If such is the case of the lost virya, who upon facing the Family Test discovers that a whole universe of passions binds him to his blood relatives, the Hyperborean Wisdom tells him that nothing prevents him from continuing to evolve within the Plan of the Demiurge. If his passions bind him to illusion and he does not feel capable of overcoming them, it is useless for him to sharpen his ear, for he will never hear the song of the Siddhas, nor will his spirit come from the Origin in the memory of the Blood. The Hyperborean Wisdom, on the other hand, does not urge the virya to stop feeling affection for his relatives, but, on the contrary, advises him to accept the bitter reality that they are part of himself and that it is his duty to reintegrate them into himself by "reciprocal identification". If this marvelous reintegration takes place, the relatives we love will no longer be outside but inside, where
we will always be able to find them since they will not die like the external relatives who are a mere reflection of the Family Archetype. Of course, next to them will be the others, those for whom we do not profess positive affections; and also many, many ancestor relatives whom we do not remember but who represent ancient trials, evolutionary tests, involuted aspects of the Family Archetype.

M - "Reciprocal Identification" Method

G - The "reciprocal identification" is the method of affective reduction of the Family Test. Through the Test we locate, for example, certain affections towards Tio Albano.

These affections create the illusion of Uncle Albanus' individuality and prevent his inner reintegration. To reduce them, it is only necessary to identify the external relationship that links Uncle Albanus with us, that is to say: a "reciprocal identification".

It is evident that this method has the purpose of annulling the feedback by mutual capture after reducing the external relations between the relatives. We know, from the Proof, the affective relationship towards Uncle Albanus; reciprocally we must now inquire what is the affective relationship that Uncle Albanus maintains with us.

For this we will have to practice empathy with Uncle Albanus, to put ourselves in his place WITH RESPECT TO US, and to experience, as if we were really Uncle Albanus, the feelings he feels for us. Naturally this cannot be done without great effort (and no one said it would be easy) but it will have the remarkable effect of VOIDING our own external relations with Uncle Albanus. Of course, such empathy, which would be almost impossible to experience with a stranger to our lineage, is not so difficult between members of the same family superstructure. If the reciprocal identification is successful, if we have succeeded in "looking at ourselves from Uncle Albanus", and we have identified the feelings that bind him to us, then we will see with admiration that when we look again at Uncle Albanus, OUR OWN AFFECTIONS TOWARDS HIM HAVE BEEN REDUCED, if not, they have totally disappeared, and the illusion of separateness HAS CEASED. The external relations have cancelled each other out.

But Uncle Albanus continues to live in the world: what will we see when we look at his face, now that the mutual external (affective) relations have disappeared? Will we suffer again the capture in the cultural structure of Uncle Albanus? Capture will not occur again because there is no difference between outer Uncle Albanus and inner Uncle Albanus, or, if you will, there is archetypal identity between us and him. After the Family Test, when we look at the face of the reintegrated relatives, as in a mirror, we will recognize in them aspects of ourselves; profiles ignored until then but which we will undeniably know how to find in ourselves.

H - Only when the virya has reintegrated a considerable portion of the Family Archetype can it be said, allegorically, that he has increased the flow of his Pure Blood. The path to mutation is now open because as the illusion of the "thousand familiar faces" is diluted, the Karmic chains also cease. The process of the Family Archetype points towards the future; there is its Entelechy. On the other hand, the inverse path of reintegration, just mentioned, is equivalent to inverting the process and marching towards the Great Hyperborean Ancestor, the one who KNOWS THE SECRET OF THE FALL BECAUSE HE HAS BEEN THE PROTAGONIST; who is also called: The Great Deceived One. Sooner or later, the virya who follows the path of the Pure Blood will have to confront him. And from that supreme confrontation will emerge the Primordial Truth. Then the virya, like a volcano of emotion, poured out in a cascade of millenary passions, will throw himself into his own to remove the chains of Deceit, the crickets of Betrayal, and will restore in himself the extraterrestrial lineage of the Hyperborean Siddhas. The Hyperborean Wisdom says: "Always remember that your family is tree and river at the same time".

That is why it is said that the Great Ancestor is "in the roots of the Pure Blood". There you should look for him, going backwards up the current of the ancestral river or going down some branches that are also hieratic faces, mirrors of yourself. He is waiting for you, since ever, for your arrival means his liberation. But be careful how you present yourself to him; lest his face terrify you and you shrink back foolishly. Remember that he is there because he is fallen and therefore his face shows the ravages of ancient and terrible passions. O Virya!

He can only be liberated if you look at Him and hold His gaze! But that gaze will mean your death! O Virya, nothing will be hidden from you, now that you know the Secret of the Tree and the River: yes, at the sight of Him you will die, but you will rise again in Him, when, freed, HE TURNS HIS FACE TOWARDS THE ORIGIN! For behind the back of the Great Ancestor lies the Primordial Origin, to which, BY A MYSTERY OF A-MORT, He was deprived of returning since the Time of Pain and Suffering began. Dead and reborn: in resurrecting you, you resurrect the Great Ancestor, and the Sword that was broken in the Origins is welded; you and the Great Ancestor become one again, as you always were without knowing it, and so in marching towards the Origin, dead and reborn, you are an Initiate of the Pure Blood, a Knight of the Gral, an Immortal Siddha, a Divine Hyperborean, a Warrior of Lucifer the Gallant Lord. A great secret you know, O Virya: that of the Tree and the River Familiar; if you are fearless and bold, but also humble and detached, and not afraid to CHECK YOUR OWN MISERY, then this great secret will lead you to the Vril!

TENTH VOLUME: WESTERN TANTRA OF HYPERBOREAN WISDOM

A - When not to follow the Tantric Way

In the eight preceding commentaries we have exposed the Family Test that makes it possible in an infallible way, to the Western Virya, to establish "when" he can resort "without danger" to the sexual techniques of Tantrism. We have already stated "when" it is NOT TO BE DONE: when there are EXTERNAL RELATIONSHIPS with blood relatives. But someone may ask: what do affective relationships between relatives have to do with the sexual practices that we will perform with our partner? Whoever asks this question surely forgets that the exoteric objective of all yoga, and also of Tantra, is to "awaken Kundalini" and that Kundalini, as Logos, has the power to "recreate" the bodies of the virya. Only he can aspire to mutation who, like Wildejäger, is ready for everything and nothing binds him to the work of the Demiurge. But if there are external relations with the relatives, it means that the virya is karmically bound and plays a role in the drama of life, and, what is worse, his body is only a part of the family archetype. And no one can immortalize "a part" of the microcosm. When Kundalini awakens HER VERB IS DESCRIBING THE FAMILY ARCHETYPE AND FIXING ITS PARTS; if the virya has his relatives "outside" then Kundalini will only recreate "as far as consciousness goes" and fix that part of the family Archetype which the virya believes himself to be. This result is inevitable because Kundalini, as a reflection of the Aspect-Logos of the Demiurge, has the "secret mission" of harmonizing the microcosm with the macrocosm, man with the Plan, and WILL NEVER ALTER BY ITSELF A KARMIC RELATIONSHIP such as that implied by external relations with relatives. The consequences of the awakening of Kundalini vary considerably, according to the degree of confusion of the lost virya, and range from a "benign" fusion with the Demiurge in the sahasrara samadhi to the annihilation of the physical body "by decision" of the family Archetype, who will try to evolve through the other relatives. This last possibility will cause surprise because, naturally, one always thinks that he is the "best" or most evolved of the family; BUT THE FAMILY ARCHETYPE MAY NOT OPINION THE SAME. In any case, Kundalini will always conduct herself according to her secret directive to "harmonize" (recreating the microcosm) and "fix" (the recreated) to maintain or re-establish the synchronism of the rhythms of the microcosm with the Plan of the macrocosm.

For the virya, the reintegration of the family Archetype is indispensable, by the Family Test or by any other procedure, BEFORE awakening Kundalini. But, it will be said, are we then going to realize in ourselves the entelechy of the family Archetype? No, because everything we have said about Kundalini refers to her "left to her secret directive" and we have not yet said anything about the manner in which one should proceed with the Igneous Word DURING tantric practices. The purpose of "awakening Kundalini" is only a tactical action, a means to achieve the strategic objective of the return to the origin, as the Hyperborean Wisdom teaches every virya sadhaka.

We have already stated "when" tantrism should not be practiced: when there are external relations with relatives and the virya is bound to the process of the family Archetype (and to the processes of the psychoid Archetypes of the superstructures). And we explain why: it is necessary to reintegrate the family Archetype in order to prevent Kundalini from recreating only a part of it. But this is only one aspect of the difficulty: and, if you will, the minor one. The biggest problem is the fact that "he who suffers from

the illusion of external relations CANNOT DISTINGUISH KALY". And the perception of Kaly is necessary A PRIORI of the tantric praxis because it constitutes the foundation of the hyperborean restoration that must be performed in the nature of the microcosm to achieve its transmutation.

The Hyperborean Wisdom teaches, on the other hand, that "KALY LOVES ONLY ONE WHO IS COMPLETE AND ONE IN HIMSELF". We will soon see the importance of this statement.

There is a third aspect of the difficulty (to orient oneself) of suffering from external relations which is the following: the virya who loves or hates his relatives is prone to "love with the heart the woman of flesh", that is to say, to contribute to the process of the Lady Archetype. This propensity comes fundamentally from the Karmic relations, which determine the TYPO of the "destined" couple; from the blood confusion, which has caused the "forgetfulness" of the hyperborean woman; and from the "partition" of the family Archetype, which prevents "distinguishing Kaly".

B - The tantric decision of the western virya

So far we have reviewed in some depth "when" one should not practice tantrism. Let us now see "when" it is possible to do so, and also, a question that was pending, what for?

Let us suppose that the virya Mengano has succeeded in reintegrating into himself the family Archetype, eliminating by reciprocal identification the "external relations", that is to say, the illusory affections that kept the relatives "outside". He has done this, but he has not yet gone back up the stream of pure blood to reach the Great Ancestor. He knows he must do this quickly for, being "complete," the family Archetype will accelerate his evolutionary process to realize his entelechy. To "be complete" means to have untied the Karmic bonds, a situation that the family Archetype will only allow if it can continue to evolve, otherwise it will resort to the Devas of Death to get rid of the uncontrolled virya. Thingy knows this risk, but he has chosen the tantric way of the left hand to march towards the origin and so he sets out to fulfill the "Ritual of the Five Challenges". Mengano is a western virya and his way of proceeding is inspired by the Hyperborean Wisdom; therefore, although undoubtedly tantric, his acts are conducted according to a symbology older than that of the Kaula School, but adapted to the circumstances of the West and its relationship with the End of the Kaly Yuga. There is a concept of the Hyperborean Wisdom that we will develop in depth later, but which is worth mentioning now because it justifies this apparent departure from Tantric orthodoxy and also explains the difficulties that the viryas of the West have in professing Eastern philosophies: it is that of GEOCHRONY. Geochrony is the property of the Earth to influence the Historical Time of the people who inhabit certain places. Thus it turns out that not all human communities are in the same relationship with respect to the Kaly Yuga, but that India, for example, is "farther" from the End of the Kaly Age than Europe. There is a whole "path of the Kaly Yuga", which begins at the South Pole and ends at the North Pole, but which winds around the planet following certain tectonic lines, and to this path we refer when we say, for example, "in the 4th century the Germans

move towards the Kaly Yuga", etc. The important thing now is to keep in mind that Indian and Tibetan Tantra, the Kaula and even the Kula path have lagged behind the "geochronal index" of the West because the West is closer to the End of the Kaly Yuga than the East. That is why in the 20th century the Thulegesellschaft developed its own tantric yoga, which was used internally in the initiations of the Black Order ϟϟ . The concepts that we have been offering, and those that we will give in relation to the supposed "ritual" of Mengano, come from that Western yoga of the Thulegesellschaft and from the Hyperborean Wisdom. We have preferred to avoid references to the Hindu Tantra because we would get lost in clarifications and comments since the Easterners, today, do not see with clarity concepts as elementary as this: if the Kula path, as the Tantras declare, is the search for an "absolute gnosis"; we ask: how can they believe that the Demiurge Brahma, with whom they propose the fusion of samadhi, is going to allow it without punishment? Westerners, on the other hand, have known for a long time that the search for knowledge, gnosis, is punished by the Gods, and they have expressed it in the myth of Prometheus or in the myth of the "fall of Adam", of the Alexandrian Gnostics, etc. There is a great confusion in current tantrism and that is why it appears tinged with devotion and ritualism, which disfigures the luciferic and warrior sense that it should exhibit in its character of hyperborean way of liberation for the Kaly Yuga. We will follow another path: we will walk on a bridge that saves part of the confusion because it is based on the purity of the Ancient Wisdom, on the one hand, and on the other hand on the concrete reality that a western virya, Mengano, for example, must face on a daily basis.

C - The Ritual of the Five Challenges

The Ritual of the Five Challenges consists of drinking wine, eating meat, fish and wheat germ, and practicing coitus or maithuna (15). In each of these acts the sadhaka challenges the Demiurge; in the first four symbolically and in the last one concretely. Before performing each one of the five Challenges, one should meditate on its symbolism so that the Ritual represents a true ACT OF INDIVIDUAL WAR. It is worth repeating again that this final stage of tantrism should only be attempted when a previous training of organic control by means of yoga has been carried out and a very strong strengthening of the will has been achieved by the detachment and repugnance that the gnostic experiences towards the work of the Demiurge. When the virya is "ready for anything", and exhibits an unwavering warrior decision, he CAN face the Family Test to reunite the pieces of his soul that are scattered in the world. If he succeeds in this Test, and succeeds in reintegrating within himself the family Archetype, he will then have arrived at the gates of the Mystery of Love. Let us say that it is perfectly possible to AVOID the confrontation with this Mystery and seek liberation by another hyperborean way. But if the virya possesses ABSOLUTE VALOR, AND FEELS CAPABLE OF RECOVERING HIMSELF, perhaps he will dare, like Mengano, to practice the Ritual of the Five Challenges. Because this Ritual has the objective of TRANSMUTATING the body of the sadhaka AFTER HAVING COMPLETED THE REINTEGRATION INITIATED IN THE TEST OF FAMILY, INCORPORATING INTO THE MICROCOSM THE SYMBOLS OF PRIMORDIAL TRAITIONS. The meaning of the Ritual is, then: TO INCORPORATE THE SYMBOL THAT REPRESENTS EACH CHALLENGE;

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15 The oriental ritual "of the Five M's" proposes to use the same elements and gives for them, the following symbolic interpretation: the WINE (MADYA) represents the AIR; the MEAT (MAMSA) the FIRE; the FISH (MATIA) the WATER; the CEREAL (MUDRA) the EARTH; and the COIT with the WOMAN (MAITHUNA) the ETHER or quintessence. Naturally, such meanings are exoteric and have no importance in the Ritual of the Five Challenges that we describe here, although it could have it in previous preparatory stages, especially if the virya follows, in parallel, an alchemical path.

That is why the deepest concentration is recommended when practicing it and, above all, not to experience sensual desires or pleasures during its execution.

D - The Wine Challenge

The wine is the symbol of the pure blood, and of the hyperborean memory of the origin, "THROWN" INTO THE WORLD BY THE PRIMIGENIAN TRAITION OF THE SIDDHAS. For it
Lucifer, the Christ of Atlantis, consummates the sacrifice of the infernal descent. But His sacrifice was parodied by Jesus Christ, who gave the wine the meaning of "plebeian blood", of pasu, which must be transmuted "outside" to transform it into "blood of Jesus Christ", that is: in Jewish blood. The first challenge is, then, to drink the wine; that is: to incorporate the pure blood that was spilled in the world, to transmute it "inside", in the microcosm, restoring the sense of the luciferic sacrifice.

E - The Meat Challenge

Animal flesh alludes to the greatest Mystery that exists, AFTER the Mystery of Love. However, the Hyperborean Wisdom advises the virya not to inquire into this Mystery until he has achieved the liberation of transmuting himself into Siddha: so as not to add more horror to the horror of being chained to matter. This mystery can be summarized as follows: Just as the Hyperborean Spirits were chained to the evolution of the pasu, millions of years ago, a very long time ago, in periods measured in manvantaras and Kalpas, OTHER STRAINS of immortal Spirits were chained to matter. No one knows from whence they came, whether they were created by the Unknowable or whether they fell from an unimaginable order; what is certain is that they too are prisoners of the Demiurge The One who has chained them to evolutions infinitely more primitive than those which the Hyperboreans of Earth must suffer. Just as the Hyperboreans are used "to produce culture" as explained elsewhere, those Spirits are used to "produce life", animal and vegetable, although they are also often projected into the mineral "kingdom". And just as the Hyperboreans were linked to the evolution of the pasu so that, from the struggle between the Hyperborean Spirit and the Pasu Soul, culture could arise, so also those strains of captive Spirits were linked to the entities of the devic evolution, to obtain the emergence of a new support of the material forms: life. When we say that those Spirits are linked to life we only mean that: "life", the "fact of living", and it should not be believed that the group souls linked to the "higher" evolutions of the vegetable and animal kingdoms are an expression of the captive Spirits; such group souls, as their name indicates, belong to the devic evolution ("elementals" or Devas) and are in every way similar to the "soul" of the pasu.

Nowhere else, outside the human sphere, can the dramatic character of life be ascertained as in the animal kingdom: in its insurmountable stupidity, in the determination of its instincts, in the horror of the struggle for survival that leads them to devour each other, in the fatality of their death, etc. It is undoubtedly in the animal that THE INFAMY OF THE DEMIURGE is best described. Undoubtedly, it is in the animal kingdom where THE INFAMY OF THE DEMIURGE is best described. Man, in order to support that vision of horror that is life in the world, created a cultural veil called "poetry" which, for example, where a miserable life that constantly eats and defecates encourages, makes us see: a

"beautiful singing bird".

Poetry masks the horror of life and that is why it is the greatest enemy of gnosis. This affirmation may hurt, but it is rigorously true because much of the madness with which gnostic ecstasies usually conclude comes from an insufficient preparation to resist the horrifying visions to which the work of the Demiurge is reduced when gnosis unveils the poetic veil and dissipates the illusion of aesthetic beauty (which is a pure cultural creation).

HE WHO DOES NOT POSSESS A GNOSTIC VISION OF LIFE WILL NOT BE ABLE TO UNDERSTAND THE MYSTERY OF DEATH. AND, ATTENTION: WHOEVER DOES NOT PREVIOUSLY UNDERSTAND THE MYSTERY OF DEATH WILL NOT HAVE ACCESS TO IMMORTALITY.

This is the knowledge on which one must meditate before raising the Challenge of eating animal flesh. The meaning of the Challenge is the following: in the meat is present the Mystery of Life and Death (this must be understood) and Concrete Death; by eating the meat the symbol of death is incorporated into the microcosm and the body is prepared for immortality. IMMORTALITY IMPLIES THE INNER RESURRECTION OF THE ANIMAL SACRIFICED OUTSIDE. AND, WHEN THE SYMBOL OF DEATH HAS BEEN NEUTRALIZED BY THE MANTRA OF LIFE, THE VIRYA'S BODY OF CORRUPTIBLE MATTER IS TRANSMUTED INTO VRAJA, INCORRUPTIBLE MATTER.

F - The Fish Challenge

The fish symbolizes the terrestrial race of the pasu: from its origin in dark and ancient pools (16) to its end in the entelechy of the Hebrew Archetype Jesus-Christ, the whole history of the pasu is written in the fish. Eating the fish incorporates into the microcosm a symbol that is an expression of the Manu Archetype and that has the mission of "fixing" from within the limits of the family Archetype. The meaning of this Challenge must be meditated upon and understood in the terms in which it is presented here, since the symbolism of the fish is extremely complex and can give rise to intellectual deviations. We will only note that the first of the ten manifestations of Vishnu is AS FISH (MATSYA-AVATARA) and that the Manu of this manvantara, VRISVASVATA, has always borne the sign of the fish both in the Vedas, where he received this name, and in Mesopotamia where he was called OANNES or DAGON, or during the Roman Empire when he was reincarnated as IKHTHYS (Fish) in the Hebrew Jesus, etc.

G - The Wheat Challenge

The wheat germ represents THE WORD OF THE DEMIURG, the concrete expression of his Word. In the germ, as in any other BIJA, there is a potency that tries to unfold at the impulse of the Great Breath; that is why the germ must be considered as the symbol of the psychoid Archetype AT THE BEGINNING OF EVOLUTION.

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16 In truth, the pasu monad "was a fish" in the lunar chain and not on Earth, in a globe that later split into four to form as many moons, of which the present one is the last one that still remains as a terrestrial satellite.

If the germ is placed in a FERTILE ENVIRONMENT the Archetype will complete its process, which begins in germination and ends in the production of new germs or "reproduction". But all these qualities, which the plant acquires during the process of its growth, were already in potency in the original germ or BIJA. If the germ is kept in a bowl, in contact with the air or VAYU TATTVA, it does not germinate, but if it is deposited in the earth or PRITHIVI TATTVA then it germinates and actualizes in the evolutionary process the various potential qualities. This symbol has special importance in interpreting "the awakening of Kundalini" who, like the germ, is a BIJA, or "Word of the Demiurge", of particular potential content. But Kundalini is, in itself, A BIJA THAT EXPRESSES ALL OTHER BIJAS; A WORD THAT CONTAINS ALL WORDS; A SOUND THAT IS THE SYNTHESIS OF ALL SOUNDS, FOR IT REPRESENTS, IN THE MICROCOSMOS, THE AKASA.
TATTVA or "first ether" of the Great Breath. Like the wheat germ, Kundalini needs a "fertile environment" to INITIATE ITS DEPLOYMENT.

We have already said that Kundalini "awakens" by itself when desynchronizations occur between the microcosm and the macrocosm and we explained that its "secret mission" is to reestablish such alterations by harmonizing the totality of the rhythms of the biological process. We can now add that such behavior is due to the fact that KUNDALINI IS SENSITIVE TO THE COSMIC FLOW OR THE GREAT BREATH. If one
imagine AKASA TATTVA as an ocean of psychic substance and in the middle of it a bubble, you will have an accurate idea about Kundalini. In man, above the muladhara chakra, is the bubble of AKASA, inside of which "Kundalini sleeps". This bubble, like the germ exposed to the air, does not "unfold" unless its environment is altered by making it fertile. But the bija Kundalini is a bubble floating in the AKASA contracting or expanding in rhythm with the flow of the Breath; only a variation in this flow can cause Kundalini to awaken and attempt to restore the solidary movement. The AKASA possesses the dimensions TIME AND SPACE and, therefore, by altering these dimensions it is possible to "awaken Kundalini": this is the principle employed in the Hyperborean Strategy. In the Universe there are four states of subtle matter produced by the Great Breath: PRANA, coming from the Sun; MANAS, coming from the Manu; VIONANA, coming from the Demiurge Jehovah-Satan; and ANANDA, coming from the Demiurge The One. The operation with these matters also allows the awakening of Kundalini if its fluency is altered: this is the principle used in the Synarchic Strategy, especially the control of the solar prana by rhythmic breathing, which is taught by the profane schools of yoga.

Kundalini is the seed of a plant with many flowers; its germination has the virtue of reproducing the process of the Universe because, when the bubble breaks, the original bija decomposes into all the Words of creation, thus recreating, in the microcosm, the order of the macrocosm. But this seed is hidden in man who also does not know the content of its potency, the entelechy of its Archetypes. That is why, upon knowing the germ, the sadhaka incorporates this symbol into the microcosm, duly conscientialized, and poses the Challenge of determining by his will the germination AND the FRUITS of the plant. This may not be understood because, it will be said, "it is acceptable that by choosing the moment to give a "fertile environment" the germination can be determined, but how can the fruits be determined if they are POTENTIALLY CONTAINED IN THE GERM?" If such is the doubt, think that a pumpkin that grows inside a cubic form will not be spherical but cubic because THE FORM DETERMINES THE BEING.

When Kundalini awakens by herself or by a "synarchic call", she recreates "the form" of the family Archetype and those are "its fruits". In the Challenge we are considering, Kundalini is forced to awaken (germinate) WITHIN A FORMA that determines its form: that forma is the image of the Great Hyperborean Ancestor with whose "form" the microcosm will be recreated.

H - The Maithuna Challenge

The fifth Challenge consists in incorporating into the microcosm the symbol of the "hyperborean woman", that is, the image of Lillith and, by means of the maithuna or sexual act "outside", to marry her "inside". The success of this challenge, in which the other four become effective, means that absolute individuation and immortality have been achieved. But, as its approach requires the contest of the woman "outside", it will be necessary to clarify again that the yogini CANNOT BE ANY WOMAN, and much less a "beloved woman", or a woman for whom the slightest affection is experienced. The Kaula tantra, and all the "left hand" Tantras, are based on the worship of Shakti, the feminine or active principle of the Demiurge, who is considered as the "wife" of Shiva. We have already warned that the identification of Parvati with Shakti constitutes an error; we will now explain the nature of this error and how to avoid it.

At the beginning of a cycle, when the Pralaya or Night of Parabrahman concludes, the Demiurge lies still unmanifested, sunk in the cosmic Abyss; there is absolute unity there. When the "awakening" of the One, his Manifestation, takes place, an evolutionary unfolding occurs which reaches the matter of the whole Universe by the impulse of the Breath; this unfolding, from which the akasa "comes forth", is the "model", the "mother", of all the evolutionary processes of the Universe. During the Manifestation, the Demiurge expresses himself in infinite pairs of opposites that make it almost impossible to notice the previous unity. But it is only an illusion, maya; the unity has not been split because it lies behind the veil of duality, as the Gnostics who manage to reconcile the opposites in the microcosm and transcend toward the unique Principle know very well. That is why it is useless to discuss about the duality or unity of the Demiurge, both concepts being the expression of different "moments" of his behavior, that is, different "phases" of his cycles of Manifestation, of his "nights" and "days". But when it is necessary to take into account the evolutionary aspect of matter and its different organizations, the reference to the opposites and their essential duality is inevitable. Then, for the sake of simplicity, and without forgetting that we are dealing with "a second state" in the nature of the Demiurge, we speak of great opposite principles: yin and yang; good and evil; masculine and feminine; etc. Religious systems derived from such considerations, like all that is religious, imply a gnostic degradation, an exoteric fall, especially if the opposites have been personified and give rise to a devotion on the part of priests and faithful. For example, the three pairs of opposite principles that we have mentioned give rise, respectively, to the religions of Taoism, Zoroastrianism and Hinduism, and in all three knowledge appears emotionally tinged by the mythical reduction to which the principles have been subjected and by the devotion that all worship implies. The path of the Gnostic, on the contrary, consists in avoiding devotion and leaping towards the principles, establishing a transcendent contact with the unity in which the multiple dualities are resolved. But such contact does not occur by way of "fusion with the One" or by any kind of identification with the Demiurge, but by understanding the inner unity of the microcosm in which the macrocosm is reflected.

This comprehension is a pure knowledge, a gnosis, which enables the virya, after infinite horror, to overcome the Manifestation and to reconstruct the unity of the Demiurge, and thus, in a vision of madness, to verify his folly and intrinsic malignity; however, after the horror, there comes the discovery of the True God, HE WHOM IT IS NOT POSSIBLE TO KNOW FROM THE ABYSS. All gnosis ends there, in the certainty of the Unknowable, Whom IT IS NOT POSSIBLE TO TRANSCEND BY KNOWLEDGE AND, THEREFORE, IT IS NECESSARY TO CREATE HIM WITH THE POWER OF THE SPIRIT. The Vril offers
this absolute possibility.

Duality is, then, a mere appearance; but an extremely consistent appearance as long as one does not access the definitive gnosis that allows one to transcend it. In t h e confused state of "lost virya", or during the transition to the state of "awakened virya", one starts from a differentiated perception of reality and its rational decomposition into pairs of opposites. This leads to the concept that the Manifestation is based on a primordial dualism which, in Hinduism, is personified in the masculine figure of a God and in the feminine figure of his "wife" or Shakti. Analogically reduced in this way, the Supreme Principles can be reconciled "in the marriage" of the Gods, merging into the original unity or "begetting" other manifestations also dual. But, in the myths in which the Principles are feminine and masculine, it is necessary to see the cultural conforming action of the hyperborean spirits combined with the rational-emotional mechanics of the animal-man or pasu. Shiva and Parvati are just that: cultural images produced by the hyperborean "blood memory" adapted to represent the Supreme Principles by the rationality of the pasu. Shiva is the remembrance of the Gallant Lord, Lucifer. His wife Parvati can be none other than the extraterrestrial partner of Lucifer: Lillith.

Tantrism, which is, as has been said, a gnostic system, has fallen exoterically after the interpretation of its secret texts by the dualists of Buddhism. They, who propose the fusion with the One, identify, in the microcosm, SHIVA WITH THE FAMILY ARCHETYPE AND PARVATI WITH THE SHAKTI, THAT IS TO SAY,
WITH KUNDALINI. In this interpretation, the "awakening of Kundalini" and its ascent to the ajna chakra means "the marriage" of Shiva and Shakti. But, as it is easy to deduce after all that has been said about the family Archetype and Kundalini, this "marriage" is nothing more than the recreation of the microcosm in harmony with the macrocosm, and the definitive subjection to the Plan of Evolution, that is to say, to the process of the Manu Archetype.

This is not precisely the goal of gnosis. In order to avoid nirvana and to realize the end of absolute individuation, it is necessary to reestablish the ancient esoteric meaning of the tantric symbols. Only in this way will it be possible to understand the Ritual of the Five Challenges.

For the sadhaka Mengano, the recreation of the family archetype as a model of the microcosm, by Kundalini, constitutes a catastrophe. On the contrary, he will try to IDENTIFY HIMSELF WITH THE GREAT HYPERBOREAL ANTEPAST, IN THE CULMINATING MOMENT OF THE MAITHUNA, TO IMMORTALIZE WITH ITS FORM THE
MICROCOSM. And this hyperborean restoration is the declared objective of the fifth Challenge; let us see how to proceed to achieve it.

We said that Kundalini "sleeps" in a bubble of Akasa, above the muladhara chakra. That bubble is, in symbolic language, the primordial egg containing the germ, the seed, of the potential, undifferentiated Shakti.

Kundalini Shakti is a reflection in the microcosm of the first bija pronounced by the Demiurge at the beginning of the Manifestation and its consequent separation into pairs of opposites. That is why we say that she is Word; Logos, the embodiment that recreates the Plan; Bija of bijas, Word of words. But, although she, as Logos, possesses the principle of all forms, what is her own form, prior and first, ontological and ontic synthesis of all that exists, Form of forms? It is necessary to answer this question BEFORE BREAKING THE SHAKTI EGG, for if not, as happened when Pandora's box was uncovered, countless evils may befall the ignorant man.

We note in passing that the lack of answer to the previous question or ignorance is the cause of what we have called "awakening of Kundalini by its own means" because, although this "awakening" is achieved through yoga, if one neglects the formal knowledge of the Kundalini bija, one will inevitably lose all control over its plasmatic power and end up succumbing to nirvana. The Gnostic does not seek to annihilate his ego and does not renounce action; on the contrary, he STRENGTHENS HIS SELF BY STRATEGICALLY DIRECTING THE WILL TO ACT. THEREFORE, IN THE GNOSTIC, IT IS THE "I" THAT AWAKENS KUNDALINI BY DETERMINING ITS
FORM. We are not talking about the essence, which is "feminine" and actively manifests as Logos, but about the FORM that, as shakti, Kundalini will adopt during her manifestation.

If the above question is ignored, which happens in the exoteric schools of yoga, then Kundalini, upon awakening by her own means, TAKES THE FORM OF THE PRIMORDIAL MOTHER, WHOSE ARCHETYPE "READS" IN THE GENETIC MEMORY OF THE
PASU. The idea of the feminine principle as "mother" is linked to the separation by sexes of the androgynous animal, ancestor of the pasu. Certainly such an idea HAS NOTHING TO DO WITH HYPERBORAN WISDOM because the captive spirits HAVE NO MOTHER and their sexes, as said elsewhere, are not related to a reproductive function.

TO LEAVE KUNDALINI FREE TO HER OWN FORM IS TO ALLOW PARVATI TO BE IDENTIFIED WITH SHAKTI, THE "WIFE" WITH THE "COSMIC MOTHER"; IT MEANS THE RECREATION, THE "REBIRTH" IN THE MICROCOSM, OF THE ARCHETYPE MANU, ITS ENTELECHY, AND, CONSEQUENTLY: THE DEFEAT OF THE SPIRIT IN ITS PRETENSION TO TRANSIT INVERSELY TOWARDS THE ORIGIN.

There are not few viryas who, instead of the desired liberation from the material enchainment, end up even more sunk in matter due to an incorrect and exoteric practice of yoga. And in this result has much to do the pretended DEVOTION OR WORSHIP that is demanded towards the Shakti. This emotional attitude is called "strategic disguarnition" because the awakening of Kundalini "as mother" surprises the virya in a state of total defenselessness, the "adoration", and leads him to succumb in the process of the Manu Archetype.

Let us see what the esoteric procedure must be for the fifth Tantric Challenge to culminate with the spiritual liberation of the virya: IT IS THE SELF WHO PLASTS THE PRIMARY FORM OF THE PLASMING LOGOS. This is achieved by projecting upon the egg THE FORM OF LILLITH, who is not "mother" but spiritual wife of Lucifer and general prototype of the hyperborean woman.

It should be expressly clarified, in order to dispel any error, that Lillith IS NOT AN ARCHETIPO but a hyperborean "blood memory".

The problem, in order to accomplish such an operation, is the following: how a lost virya, who has not yet managed to perceive his Minne, can "project" the image of Lillith, which he has certainly "forgotten" because of the blood confusion? It is precisely for this reason that the maithuna is established, the sexual act with the "woman outside": SO THAT THE IMAGE OF LILLITH EMERGES FROM HER AND IS INTRODUCED "INSIDE", RE-CONNECTED BY THE SELF, WHICH IN TURN WILL PROJECT IT ON THE EGGS, AWAKENING AND PLASMATING THE FORM OF THE HYPERBORNE WOMAN IN KUNDALINI, RECOVERING THUS, "INSIDE", THE WIFE OF THE GREAT ANTEPAST.

And here comes the terrible demand, the fundamental key to the Mystery of Love, without which no tantric practice makes any hyperborean sense: THE WOMAN OUTSIDE, THE YOGINI, CANNOT BE JUST ANY WOMAN. SHE MUST BE A KALY WOMAN!

I - Woman Eva and Woman Kaly

We demanded previously "not to love with the heart the woman of flesh"; now we know that besides "not to be loved"; the external woman, must be "Kaly". There are, then, two kinds of women: the "Eve woman" or "woman of flesh" ("pasu woman") and the "Kaly woman". To establish clearly the difference between both types of woman, we must start from the following concept: after the fall into matter, by a Mystery of Love, the tragedy of the incarnation and the slavery of the Hyperborean Spirit has taken place; in the drama of life, by its sanguine confusion, but, mainly, by the Mystery of Love itself, the virya HAS FORGOTTEN THE FACE OF HER HYPERBOREA COMPANION, a
whom, generically, we call: "Lillith". This forgetfulness can only be qualified as "PRIMORDIAL MADNESS", and, although some ways of liberation allow the virya to travel the inverse path in solitude, tantrism, on the contrary, demands THE PRIOR REMEMBRANCE OF THE FACE OF THE PROMISED ONE IN ORDER TO PLASTER, WITH HER FORM, THE
EGG OF KUNDALINI SHAKTI. The problem consists, then, in GIVING A FACE TO LILLITH, supreme experience that means: TO CONTEMPLATE AGAIN, AFTER MILLIONS OF YEARS OF INFAMY, THE DIVINE FACE OF THE HYPERBORN WOMAN.

It must be understood that we are before a fundamental mystery of the human drama and that it can only be "sketched" literarily, "hinted" through symbols and clues. Because now we will expose what is the difference between the woman Eve and the woman Kaly, but such an explanation will always be insufficient unless the veil of symbols can be gnostically pierced. The problem, "to give a face to Lillith", can be posed in this way: if the virya has forgotten "inside" the face of his betrothed:
Can she perhaps find it "outside", "projecting" for example the "forgotten" face, that is to say: unconscious, on a woman of flesh: yes; such a possibility exists, but, we repeat, THE EXTERIOR WOMAN, THE YOGINI, CANNOT BE ANY WOMAN.
And we add: the Kaly woman IS THAT WHICH RE-SEALS, UN-CLOUDS, THE FORGOTTEN FACE FOR ITS CONTEMPLATION OUTSIDE. Why Kaly: because Lillith "outside" is Kaly.

It is necessary that we give some turns around this Mystery. In principle, we must make a distinction: the "projection" of Lillith is NOT LIKE THE PROJECTION OF AN ARCHETYPE, FOR IT IS A BLOOD REMEMBRANCE.
What is the difference: every Archetype of the microcosm is reflected in Archetypes of the macrocosm and therefore: THE PROJECTION OF AN UNCONSCIOUS ARCHETYPE, FROM "INSIDE", DOES NOT SUFFER DEFORMATION "OUTSIDE". But the
hyperborean blood memory has no symbolic equivalences in the macrocosm and therefore its projection is NOT FORMED BUT CON-FORMED, COM-POSED, a

from the "archetypal quanta of energy" (U.E.V.A.C.) involved in the reflective matter. There is, therefore, an important deformation when the blood memory is seen "outside", in the world of Maya, the "illusion". In the case of the Beautiful Face of Lillith we must assume that the deformation is atrocious since it, "outside", has been transformed into the fierce image of Kaly "The Black". But the lost virya has no other alternative, if he has committed the folly of forgetting The Beautiful Face, but to discover it, to find it again, in the world, transformed INTO A TERRIBLE DEITY... and to LOVE IT THAT WAY.

Kaly is an image of madness because madness has been to forget Lillith. The Western sadhaka, in seeking Kaly in the world, is faced with the madness of contemplating his black face and attending his frenzied dance; hence the Hyperborean Wisdom advises not to raise the fifth Challenge unless one is willing to LOVE KALY. But here by "love" is meant something different from the courtly love we have already defined above. To love Kaly means to TRANSMUTE THE HATE OF THE WOMAN KALY INTO A COLD FIRE WHICH WILL FREEZE FOREVER THE HEART OF THE
SADHAKA. But how can this statement be understood without knowing the woman Kaly? We are referring to a great Mystery by means of symbols, insinuating words that perhaps provoke an intuition; but the truth can only be known through struggle and confrontation.

The Kaly woman, in the West, will not be easy to find if she is sought with a mind loaded with dogmas and prejudices, with a heart sensitive to "Christian" morals, feeling hatred or love towards the family, that is, experiencing affective relationships. The tantrika is the hardest of the viryas: "hard among hard", and no one can walk his path if he is softened by the western culture or is sensitive to the illusions of life, that is: if he can still be captured by the cultural facts and incorporated into the dramatic process of the psychoid archetypes. Why so many warnings: because the Kaly woman can only be distinguished BY HER ATTITUDE TOWARDS SEX and sex constitutes a "taboo" of the "western culture", that is to say: a preeminent cultural premise, which currently conditions the judgment of people.

If we suppose that the cultural barriers that would prevent not only to distinguish the Kaly woman, but also to accept her as an initiator, are overcome, we will be able to consider her psychological profile, the only way we have to recognize her. In effect: within the confusion that reigns in western societies, the Kaly woman must be located starting from her sexual behavior, a requirement that will be difficult to fulfill unless we have revealing psychological elements. We are going to give some of such elements and we will try to describe the psychological profile of the Kaly woman alluding to her most salient features, but, undoubtedly, these will shock the "Christian morality".

First of all, let us say that, if the Kaly woman is indispensable for the maithuna of the fifth Challenge, IT IS NOT NECESSARY THAT SHE KNOWS THAT SHE IS. In fact, it is convenient that the woman knows nothing of tantrism, nor of what is expected of her, in order to avoid her simulation of spiritual states or any predisposition towards maithuna outside of the strictly sexual. If you have a Kaly woman, it is not important WHAT SHE THINKS: HER PRESENCE ALONE ASSURES THE SUCCESS OF THE
FIFTH CHALLENGE. On the other hand, it must be stated at the outset that, AFTER THE RITUAL MAITHUNA, IF IT HAS FULFILLED THE OBJECTIVE OF AWAKENING THE SADHAKA, IT IS SUITABLE NOT TO SEE THE KALY WOMAN AGAIN.

All these conditions tell us that the Western sadhaka must prepare HIMSELF to pose the Five Challenges and that the fifth, the maithuna, must be practiced with a previously chosen Kaly woman, who will be "unknown", that is to say, of no or almost no dealings. In this way the reserved character that, as a "priestess", the yogini has to exhibit, is saved; in the West there are no priestesses initiated in Tantra and, therefore, it is necessary to take the Kaly woman in a hieratic sense that restores the priestly character of her initiatory function.

Let us now see what are the most salient features of the Kaly woman.

In the East it is affirmed that "the Kaly woman is a prostitute", but, naturally, the word "prostitute" there alludes to another meaning different from that of "sexual commerce for money" that is given to it in the West. There is there a concept, unknown in the West, of "sacred prostitute" to define a certain class of priestesses who, on certain dates, officiate the tantric initiation (DIKSHA) of the sadhakas practicing the maithuna. But such priestesses, although they copulate with different men in each initiation, do not do it for money, pleasure, or any other motive of material interest; but for the religious objective of "representing the wife of Shiva" during the magical weddings celebrated in the chakras of the sadhaka. What is unknown in the West is that "sacred prostitution" is not simply a practice that can be taught and learned by any woman, but that the Gurus specially select the women who are going to take the priesthood in order to accurately detect the Kaly woman. This subject is so unknown that many people find it difficult to accept the fact that a Kaula Initiate can tell if a woman is fit to be a "sacred prostitute" just by looking at her eyes, even if she is a girl. The incomprehension that this subject produces demonstrates the tremendous difference that exists between the Western and Eastern mentality... with esoteric disadvantages for the former. To "observe her eyes" is not a euphemism, but a literally transcribed truth; for IN THE EYES OF THE KALY WOMAN, THERE IS A SIGN OF DEATH ENGRAVED. Whoever does not know how to "read" this sign, especially the western sadhaka, must distinguish the Kaly woman, as we have already said, by her sexual conduct. How: because there is something special in her sexual conduct that the Eve woman does not possess, and which is perfectly explained by the oriental concept of "sacred prostitute". Indeed, the Kaly woman is a "prostitute": the Kaly woman is a "prostitute" but this word does not allude to "carnal commerce" but to a PARTICULAR ATTITUDE TOWARDS MAN'S SEMEN which only they possess and which, in the West, is very characteristic of true prostitutes, those who "make love for money" according to the commonplace, but which is by no means exclusive of "public women", but which also occurs very frequently among "honest women", that is, those who copulate as much or more than harlots, but "do not do it for money". Be that as it may, the important thing is that the Kaly woman shows "a particular attitude towards the man's semen" that characterizes her, which is innate, that is to say, "not acquired by learning"; and that can be anticipated if one knows how to read the "sign of death" that is engraved in her eyes. We will express synthetically what such an attitude is, but it will be necessary to reflect a lot on it, because there is here, concealed, one of the keys of the Mystery of Love: THE KALY WOMAN IS THAT ONE WHO TRY TO TAKE, BY ANY MEANS, THE SEED OF THE MAN.
MAN. It is because of this characteristic that the oriental sadhakas must undergo a rigorous physical and mental preparation to control the seminal ejaculation during the maithuna: it is not only a matter of seminal retention and of inverting the sense of orgasm, but of overcoming all the powerful willpower that the Kaly woman applies to seize the semen and externalize it in the world. To complete the concept, it is necessary to see in the attitude of the "Kaly woman" a dissociation of pleasure and sexual function. Pleasure is not usually for her the culmination of the sexual act, a kind of reward for the sexual act.

On the contrary, there is an eternal dissatisfaction in the Kaly woman that constitutes one of the motives of her prostitution. It is not that the Kaly woman does not experience the pleasure of orgasm: her dissatisfaction is not physiological but psychological and we would even dare to say "spiritual", if we knew that we would not be misunderstood and that "it is known" what kind of woman we are talking about.

From what we have said about the Kaly woman, it is in the dissociation of pleasure that the fundamental difference with the Eva woman should be sought. The latter has as her main objective in sex the search for pleasure and it will never occur to her, except circumstantially or because of some perversion, to "provoke" anything in the man, much less to harbor at any moment the intention of extracting his semen. Consequently, the Eva woman usually "gives herself" to the sexual act in a totally passive way, waiting to "receive" pleasure. The Kaly woman, on the contrary, is totally active and lucidly goes through the maithuna trying to provoke the male orgasm.

These "passive" and "active" attitudes of Eve and Kaly are related to certain ancient myths that the Hebrews expurgated from the Genesis accounts; accounts of Atlantean origin that Moses collected in Egypt. Before the censorship, Genesis narrated the story of Adam in Paradise making mention of TWO women who were his wives: the first, Lillith, whose magical name disappeared completely from the Bible but is still preserved in numerous Hebrew midrash; and the second, Eve, to whom Genesis attributes a fundamental participation in the fall of Adam, suggestively called "mother of all mortals". What happened to Lillith, Adam's first wife? Robert Graves, after researching together with Rabbi Raphael Patai hundreds of midrash and documents of the Jewish Tradition, has compiled the most important myths in his book "The Hebrew Myths"; there we read the following, as an answer: "Adam and Lillith never found peace together; for when he wanted to lie down with her, Lillith considered the reclining posture he demanded offensive. Why should I lie down under you? - she asked, 'I too was made of dust, and therefore I am your equal'. As Adam tried to force her to obey by force, Lillith angrily uttered the magic name of God, rose into the air and left him." Then, in another myth, it is explained that God created a second wife for Adam, Eve, using a rib or "the tail", as it has been finally written in Genesis. There can be no doubt that the above myth, which one day was considered as true as the other stories of the Bible, is thousands of years old; and that it must register, like all myths, a transcendent origin, an allusion to some primordial truth. In this sense, it should not be surprising that Lillith, after his flight from Paradise, became a demonic figure, a "demon of lust", according to Middle Eastern Traditions, especially Arabian, Jewish, Assyrian, Babylonian and Sumerian; for, as we have already said, "Lillith in the world is Kaly".

It is not our intention to unravel the aforementioned myth; we only want to point out that for thousands of years, long before Tantrism existed, IT WAS ALREADY KNOWN THAT THE KALY WOMAN PLAYED AN ACTIVE ROLE DURING THE SEXUAL ACT AND THAT IT REQUIRED, FOR THIS, A DETERMINED POSTURE. And by
that the western sadhaka does not need to study the Kamasutra to establish

The woman "below", in a passive attitude, corresponds to the "Eve" type; and the woman "above", kneeling, in an active attitude, clearly expresses the "Kaly" type. The Western sadhaka who decides to raise the fifth Challenge must be mentally prepared to receive Kaly. Not for an instant can he think of obtaining pleasure from the maithuna and, on the contrary, he will try to envelop himself in an atmosphere of sacred expectation. The Kaly woman, we have already warned you, may not be pleasant, especially if she has been located in the world of prostitution; but this is inevitable because of the Mystery of A-mor. The Kaly woman, who is capable of revealing Kaly, also represents the Kaly Yuga; and that is why her ugliness will be all the more terrible the closer a society is to the "end of the Kaly Yuga", that is to say: the deeper we go into the spirit of the West. This is the hyperborean message contained in the denomination "Kaly Age", of which we spoke in another section. The Kaly woman demonstrates a special attitude towards the semen of the man which, as we said, is characteristic of the prostitute. We can draw certain conclusions from this statement, which will allow us to approach symbolically the black Kaly. In the first place, the Kaly woman, as a prostitute, does not copulate in order to procreate; and thus corresponds to the figure of Kaly who, being the external reflection of Lillith, represents the Hyperborean Feminine Spirit, which does not possess sex associated with a reproductive function. THAT IS WHY THERE IS A SIGN OF DEATH IN THE EYES OF THE WOMAN KALY: BECAUSE HER INFERTILE WOMB CONSTITUTES THE BURIAL OF THE HUMAN SEED. SHE INTENDS TO BURRY THE SEED AND DEPOSIT IT IN HER WOMEN; BUT SHE DOES NOT WANT IT TO FRUCTIFY: THAT IS THE LUCIFERIC ATTITUDE OF THE KALY (or Lillith) WOMAN.
She does not desire children; if she has them they are "unwanted" and surely come marked by fatality. Neither does she desire pleasure like the woman Eve; and if she does accede to the maithuna, she may do so for other motives, such as money, curiosity or intrigue. She also DOES NOT WANT TO BE LOVED, although she usually accepts the celebrations of her admirers who, generally, ignore the danger of the Kaly woman: SHE WILL DESTROY WITHOUT PITY THE IMBIBLE WHO DARES TO LOVE HER WITH THE HEART.

On the contrary, the woman Eve "gives herself" to love and sex with the same unconsciousness, playing a passive and secondary role. In her fertile womb the seed fructifies and produces children of the flesh. But the most important thing is that the woman Eve is "mother", she represents the Cosmic Mother, the Feminine Archetype of the Shakti emanated by the Mind of the Demiurge, and therefore expresses the same FIXING character of the Kundalini Shakti. When the ordinary man associates his life with that of a woman Eve, the evolution of his family Archetype practically ceases; for he remains FIXED at the point of development reached up to the moment when the "marriage of the flesh" is celebrated. From then on, a process of improvement of the cultural structures takes place, which may give the sensation that there is real progress, but it is only the perception of the unfolding of the "person" FROM THE FIXED LEVEL. The woman Eve, being a mother, fixes her "husband" at a certain evolutionary level of the family Archetype; but this does not worry anyone because people, out of fear, do not wish to progress too much in the development of the Archetype, preferring instead to remain within the formal limits to which the "gaze" of their woman of flesh confines them.

The woman Kaly manifests a particular predilection for destroying the work of the woman Eve, whom she despises, using for this purpose the power of her Sign of Death. She has at her disposal the means to "enchant" the good husband and to take him away from the fixative circle of his marriage of the flesh, giving him the possibility to be reborn, that is to say, to begin to live another story, freed from the fixative influence of the woman of flesh.

But, as soon as she has achieved her objective, the Kaly woman "breaks the spell" and abandons, as Lillith did with Adam, the lost virya who, if he is strong, will be able to overcome and will take the opportunity to live again; or, if he is faint-hearted, he will crawl again looking for the maternal protection and fixation of the woman Eve. It must be understood here that only those lost viryas who possess some possibility of "orienting themselves" are seduced by Kaly women, which constitutes, in a certain way, a privilege; although a whole bourgeois and pleasurable life may be destroyed. In synthesis: after the Kaly woman has freed the virya from the spider's web of the Eve woman, he will be left to his own forces; and then, he who is "like an eagle" will fly and prey; and he who is "like a worm" will crawl and be devoured.

J - Execution of the Ritual of the Five Challenges

The Mystery of the woman Kaly is profound, and in many aspects unfathomable; opaque to merely intellectual inquiries. To know of Her it is best to face the living Mystery of Her person and to seek there, in the blackness of the Abyss, the revelation of the truth; each one, in this way, will gather that part of the Mystery which corresponds to him according to the purity of his blood; And if that personal contact with the woman Kaly, from among the filth of her prostitution, the horrible figure of the ancient Goddess is seen to emerge, then yes, practically, it will be demonstrated that the inquiry was not in vain, that it was not a cultural whim but a cry that sprang from the river of pure blood. After the vision of madness the virya will never be the same again; an effect that no literary commentary or intellectual explanation will be able to achieve.

That is why it is futile, and to a certain extent sacrilegious, to comment, as we have been doing, on some aspects, however exoteric they may be, of the Mystery of Love. We are persuaded beforehand that the esoteric truth will always remain hidden behind the symbols, so that our intention is simply to bring the Mystery closer, so that it, like a gravitational mass, attracts with irresistible force the consciousness of the virya. It has been no other criterion with which we have treated the Ritual of the Five Challenges, trying to induce intuitions that reveal the terrible Mystery of Love, whose esoteric essence is beyond, far beyond words and symbols. Now it is our turn to complete the description of the fifth Challenge, where the previous comments and explanations will be summarized and will make sense, and it does not seem idle to add one last warning: IT MUST BE KEPT IN MIND THAT NO ONE CAN EFFECTIVELY EXPOSE THE PSYCHOLOGICAL STATES OF AN INITIATIC EXPERIENCE.

THE MOST THAT CAN BE CLAIMED, IN THIS SENSE, IS TO SHOW THE CONCRETE STEPS AND TO ALLUDE TO THE FUNDAMENTAL SYMBOLS.

What we will do, then, will be to TEACH A FORMULA for the Western Tantric initiation. But this FORMULA, which will be followed step by step by the virya Mengano, will only be unraveled by those who have traveled the previous path, from the Family Test to the Fifth Challenge, and possess a heart as hard and cold as Mount Kailas. On the contrary, we discourage anyone who does not meet the required conditions from performing these practices.

In the Destiny of the Warrior there are certain particular moments during which the ancient archetypal symbols come to life and are dramatically inserted into its plot: the apprenticeship, the trials, the baptism of blood or fire, the combat, the battle, the defeat, the reward and punishment, the death, etc., are all milestones repeated a thousand times in similar circumstances by as many warriors. And in each of these moments the warrior experiences a characteristic state of mind, especially related to the concrete symbols of which the structure of the events is composed. Mengano, who is an expert warrior, has already known the joys of triumph, the patience of the besieger and the despair of the besieged, the fervor of battle, the pain of losing a comrade, the surprise of betrayal and the thousand feelings of love. In the warrior all the states of mind rest on Courage, without ever going beyond it. But the courage required to face the fifth Challenge is greater than that needed to face any other instance of the Warrior's Destiny, even the hand-to-hand struggle against a fierce enemy who tries to take his life. It should not deceive anyone, then, if we declare that the state of mind of Mengano is one of serene expectation, of an almost religious disposition in the face of the imminence of the Mystery: beneath the serenity of the waters of the soul lies the steely depths of an unshakable courage; indispensable, moreover, when one has decided to resolve the Mystery of Love by the path of tantrism.

He who does not know the WAITING OF A-MOR (17) will not be able to understand what is the state of mind that the sadhaka must keep when he raises the fifth Challenge. In the East, to overcome such a difficulty, it is required to WORSHIP THE GODDESS, DISCOVERING HER IN THE SHAKTI, that is to say, in the yogini. But this ADMIRATIONIS SACRA is less known even in the West. It is therefore perhaps appropriate to clarify that during the "waiting for Love" one experiences a chaste and chaste affection, "like the love for the sister or the bride", which cannot be tinged for an instant with the fire of a passion whose origin is the desire to possess the woman physically; this last passion we call "animal", proper to the nature of the pasu. To understand why such a disposition of mind is NECESSARY, let us consider the following allegory: the sadhaka is in the case of one who has lost a precious jewel, a souvenir of his ancestors, of which he has long been ignorant of its whereabouts; suddenly, one day he discovers that it had remained since then sunk in the mire of a fetid swamp; to rescue it does not seem a difficult task, however, it is NECESSARY to prepare oneself psychically to overcome the nausea that will come upon contact with the miasma; if one acts with foresight, it will be possible to overcome the apprehension: for this a lot of courage and decision is required; let us suppose now that the jewel has been rescued: between the muddy hands it does not shine: it is necessary to WASH IT WITH CLEAN WATER, to purify, to baptize, to remove the mud, to erase the stains, before ENJOYING ITS BEAUTY AGAIN; ONLY THEN, ONLY

THEN, IT WILL BE RECOGNIZED AS THE LOST JEWEL AND THE JOY OF THE REUNION. In the same way, the sadhaka has to predispose himself to look for Kaly, the muddy jewel, in the swamp of the Kaly woman ... and it will be necessary to count on a lot of courage and decision, and on a chaste and chaste affection, to overcome his nausea.

It is in the fifth Challenge, more than in any other initiatory path, that the Mystery of Death is most evident. To face Kaly means Death or madness, which is another kind of death. But from this Death it is possible to resurrect, to be reborn immediately; because the resolution of its Mystery, the gnosis, places the sadhaka beyond its reach, making him immortal. Hence the NECESSITY OF Courage and of modesty: courage is necessary to overcome the modesty of Death, which is terror. As well says the Judas of Lanza del Basto when contemplating the carrion, *"The attention of you, Death, would devour us all at once if nature had not erected around all voluptuousness the wall of modesty. The modesty of you, Death, is terror, and rare are those who force it; your pleasure is abyss."* (18)

Courage to overcome the modesty of Death, which is Terror; and chaste expectation to overcome the animal passions, are the two essential aspects of the "waiting for the A-mor". But, after the "waiting", comes Love, which in the allegory is symbolized by "the joy of reunion" in contemplating the lost jewel cleansed of all filth, that is to say, Lillith under the terrible veil of Kaly. This A-mor is different from love and we would even say contrary to it: when the A-mor is possessed, it is no longer possible to feel love for anything or anyone. Love is always "towards something", it requires an object of reference and, like all relationships, it depends directly on the cultural structure that determines, in different times and places, its characteristic "form": love is formally determined by morality, that is to say, by customs (19). The A-mor, on the contrary, does not register any object of reference because it is "subject of itself" and it is only possible to experience it when Kaly has been "reencountered" and the magic wedding has been celebrated, reaching absolute individuation. The A-mor is also, like the Gral, a reflection of the origin: but a reflection PROJECTED ON THE SELF; the A-MOR IS, THEN, THE INTUITION OF THE VRIL. Nothing eternal binds him who has attained the eternal happiness of the A-mor; and for this reason, because they lack love for external objects, the Gnostics are feared and unfailingly persecuted by the Synarchy. The A-mor, as we said, is CONTRARY to love, but not OPPOSITE to it; nevertheless, this difference is not usually noticed, and the A-mor is considered as OPPOSITE to love. But the OPPOSITE of love is specifically hatred; and hence the identification between A-mor and hatred, which is nothing more than malicious nonsense.

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17 A poetic concept of the A-mor can be found in the book by MIGUEL SERRANO, "Nos, el Libro de la Resurrección", Ed. Kier, Buenos Aires.
18 JUDAS - Lanza del Basto - P. 98 - Ed. Goyanarte, Buenos Aires.

The ϟϟ of the Black Order, for example, who received initiation from A-mor and manifested "a total lack of love for the things of the world," were called "philosophers of hatred" by the panegyrists of Sinarchy. Naturally we are of the opinion that if to be courageous and hard, but at the same time beautiful as a God, and to despise the miserable work of the Demiurge, is to sustain a philosophy of hatred, WE DECLARE OURSELVES PARTIES OF SUCH A PHILOSOPHY! At any rate, we cannot A-love what the pasu loves and, surely, A-love what he hates.

The sadhaka Mengano, an ancient warrior, has already drunk the wine of pure blood, has eaten meat, fish and cereal, and has meditated deeply on the esoteric meaning of these Challenges. And, as a product of such meditations, he has predisposed himself psychically to "await the A-mor". Let us now see the tantric FORMULA used by Mengano when he presents the fifth Challenge.

With a woman Kaly, who is also a real prostitute, he has agreed for a sum of money his participation in the maithuna and has taken her, for this purpose, to a suitable environment; that is to say, to a place where it is possible to take a bath and to lie naked for as long as necessary (20). There is no affection between Mengano and the woman Kaly, but the latter has not ceased to entertain and flatter her from the very moment they closed the deal, celebrating her "beauty" and showering her with "symbolic" gifts: flowers, perfumes, bracelets, cosmetics, etc.; and also promising future encounters in which his generosity will be even greater. Mengano tries, with such unusual behavior, to create the sensation of being "inexperienced" or "foolish", to provoke in the Kaly woman greed, vanity and contempt, and to avoid definitively the possibility that some positive affection arises in her. While the Kaly woman waits naked on the bed, indulging in the idea of fleecing the unwary sadhaka, the latter takes a bath during which he intensifies the state of mind of "waiting for the A-mor", which we have already defined. Before leaving the bath, Mengano goes over the "pieces" of the family Archetype, Zutano, Montano, Bellano, etc., making sure that he is complete within himself; when he perceives the unequivocal sensation that the flow of his river has multiplied, only then does he enter the enclosure of the Kaly woman.

The eyes of the Gnostic pierce the illusions of the world to see other realities that lie beyond the cultural veils, that is, beyond the Strategy of the Great Deceiver. But that gaze brings to consciousness dramatic images that reveal the Presence of the Demiurge in every atom of matter: it will no longer be possible for the gnostic to contemplate nature as "landscape" because the process of the psychoid Archetypes that sustain it unfolds before his acute sight. That is why, when observing the naked Kaly woman on the bed, the sadhaka cannot help but think of the swamp that hides under filthy mud the jewel lost in the past. Oh blackness of body and soul!
In what depths shall we find the light of forgotten Truth?

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19 "Moral" comes from the Latin MORES = customs.

20 In this "formula" the type of the Kaly woman has been taken "ad extremum" by placing her in the world of prostitution. It must be stated that she could be found anywhere else and that, just as it happens with the "lost virya" who ignores her hyperborean ancestors, many women also ignore it. These "lost viryas" do not know that IN THE DARK SIDE OF THEIR SOUL DWELLS THE GODDESS OF DEATH, AND THAT HER TERRIBLE POWER ENABLES THEM TO SACRALIZE THE WARRIOR'S LOVE.

In that prostituted body, behind that degraded will, under that carnal beauty that vanishes showing the corruption on which it rests, there, - all of you! - hides the Goddess of Death. We come to her to love her and to overcome the misery of Life. O Lucifer, give us the strength of your Green Ray to resist the vision of the Black Face! Only thus can we return to the world the apples of the Primordial Betrayal! And only thus, O Lucifer, can we find Lillith again and betroth her, to take again, already transmuted, the inverse path that will lead us to your army of immortal heroes! The contemplation of the Kaly woman, for the one who has disposed himself to "wait for the A-mor", produces an ADMIRATIONIS SACRA, an experience of supreme transcendence; but it is not possible to extend oneself more than a few moments in it.

The sadhaka Mengano stands next to the Kaly woman and entertains himself for a few minutes in an erotic game that consists in touching, repeating internally certain mantras, her erogenous zones. The purpose of this exercise is not to excite the Kaly woman, a remote possibility to achieve in a sex professional, but to gain her confidence for the request of the BLACK KISS. Before explaining what it is about, it is convenient to warn again that the Kaly woman WILL TRY TO TAKE THE SADHAKA'S SEMEN BY ANY MEANS WHATSOEVER.
which constitutes a danger, during erotic foreplay, that can cause the sadhana to fail (21). That is why a great concentration is demanded, not only in the seminal retention but also in the state of mind "púdico and chaste", which will avoid being dominated by animal passions. The sadhaka Mengano has turned his back for the Kaly woman to administer the BLACK KISS, about two inches above the anus; and while she does it he, holding his breath and directing his consciousness towards the egg where Kundalini shakti sleeps, pronounces the mantra "LILLITH". THIS IS THE FIRST CALL TO LILLITH. After the BLACK KISS the maithuna should begin. For this the sadhaka lies down with the Lingam (22) facing upwards and asks the Kaly woman to place herself in the "position of Lillith", that is, on her knees, sitting on her body, AND TO STAND LIKE THAT. In this first part of the Maithuna the Lingam should remain introduced into the yoni (23) WITHOUT THE BODIES MOVING, for quite a long time. The sadhaka's hands, at least at some point, touch the breasts of the Kaly woman; but then he places them, with the mudra of the fist, on her navel.

It is at this moment that the fate of the sadhana is at stake and the success of the tantric initiation depends only on the blood purity of the sadhaka. Closing his eyelids, but not enough not to see through them, and trying to prevent the Kaly woman from noticing if she is being observed, Mengano then performs one of the most delicate steps of his "formula": HE PLAYS TO BE A RIVER. He identifies his consciousness with the liquid current and soon feels himself running, sliding down a channel, converted into a murmuring stream. It should be noted that this experience fails IF ONE ONLY SEES THE RIVER AND DOES NOT EXPERIENCE BEING A RIVER. On the contrary, IT IS NECESSARY FOR THE CONSCIOUSNESS TO BE LIQUID AND TO SPILL INVERSE THROUGH A CHANNEL THAT HAS EVER GREATER AND GREATER PENDENCY.

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21 SADHANA = tantric "practice".
22 LINGAM = penis.

At first Mengano was a stream of crystalline water flowing happily along a low-banked channel; his "I" was everywhere, but mainly on the surface, placidly contemplating how the grassy fields were left behind, alternating, from time to time, with black forests of centennial trees. And suddenly, as he rounded the side of a polychrome hill, amid swirls of protest and splashes of joy, the confluence of another stream came to add more flow to the current of the Mengano.

In a short time, after several similar confluences, Mengano felt like a rushing river arrogantly advancing through a valley of low hills, sharply cut out against a blue sky, without nuances. The willows, bent lazily, were pleased to caress with their branches the waters, no longer so clean but more and more violent and roaring. Countless days and nights went by while the river Mengano, already very torrential, continued ascending the ancient riverbeds, overturning in thundering waterfalls, hitting with tenacity the rocks on the banks, sometimes uprooting the weak trees and feeling the sun warming its flow to carry away the water, which was then returned by the refreshing rain. As the tributary streams were added, the waters of the Mengano became more and more alive; it was no longer only fish, reptiles and crustaceans, camalotes, ferns and royal victories: a whole universe of living creatures inhabited and nourished by the river of consciousness! Most of such beings were unknown UNTIL THEN to the astonished gaze of Mengano who, for the first time, understood what a LIVING OBJECT-SYMBOL-LIVING. There are certain organs in the human body which culture assures us are common to all men, and of which we suspect their existence in our body, but which we can never see unless we practice our own dissection; in the same way, as if we could suddenly become conscious of those organs, of which we possessed only obscure intuitions, so was the discovery made by Mengano of those living symbols, which were as much his own as the organs of his body and which had remained until then undifferentiated as the latter. And so, as he flowed rushing through a country of high snow-capped mountains and fearful blizzards, he was conscious of the overwhelming multiplicity of himself and wept brackish tears that sank into the depths of his liquid consciousness. The tributary rivers appeared more and more spaced out until they disappeared completely. By then Mengano had transformed into a very wide and torrential river that still ran roaring between snow-capped mountains and lazy glaciers that discharged their icy icebergs into the water. Soon the mountain ranges, which opened on both sides of the Mengano River, were distancing themselves from each other leaving free the space of a great valley. The width of the river also increased, although the depth decreased, and its waters abruptly diffused into an enormous estuary, the mouth of which seemed to connect with a sea of immeasurable size. But it was not a sea but another river, of immense flow, which Mengano immediately recognized as the "Villano River", the hyperborean current of the pure blood THAT LEADS "ADVERSO FLUMINE" (24) TOWARDS THE EXTRATERRESTRIAL ORIGIN of his lineage.

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23 YONI = vagina.

When the flowing consciousness that was the rivergano flowed into the Villano River, it experienced in an instant that miracle called Gnostic Expansion. As if an enormous drop of oil were spreading over the water in all directions, so did the consciousness of Mengano expand gnostically. And a new and infinite multiplicity of living-symbol-objects was incorporated into his consciousness emerging from the newly discovered waters. The "madness", thought Mengano, consisted undoubtedly in letting himself be absorbed by the flow of that fabulous River; and really only the previous training, his limitless courage and the state of mind that he still conserved, of "waiting for the A-mor", were saving him from losing himself in the unconsciousness of those dark and impenetrable waters but teeming with unmanifested life. For the River of the hyperborean inheritance was a frightful hotbed of living symbols and of all kinds of objects, either floating or sunken, that demonstrated its insane opulence: there were there, for example, islands inhabited by dead ancestors, who greeted with vehement cries the reverse passage of the liquid consciousness; and ancient submerged cities; and ships of a thousand different eras sailing with uncertain course; and unknown or perhaps non-existent animals; and infinite other wonders that it would be impossible to describe. The Gnostic expansion led Mengano to discover a new world; but that world was the world of the primordial madness that occurred after the Betrayal of the Siddhas and the Fall of the Spirit; from there on he could not return WITHOUT FALLING AGAIN INTO CONFUSION, because the "frightful boiling pot", which was being left behind, would cut his way by modifying the channel through which he arrived at the Villano River, or by opening other channels that would only be channels without exit. In fact, Mengano was aware that the estuary and the parallel mountains no longer existed and that, if he were to turn back, he would only find himself lost in madness.

But such a grim possibility did not worry Mengano because his decision to continue until the end was unshakable and, moreover, his will was gnostically fortified as the ancestral current brought him closer to the origin of the Mystery. Mengano, at that stage of the journey, had noticed that the mantle of a growing gloom was covering him as he advanced. Soon he understood that the waters of the Hyperborean River flowed through the bottom of a monstrous and deep canyon excavated in the black rock, after a fluvial erosion of millions of years, whose towering walls prevented the arrival of light. But the gloom was becoming even greater because the canyon was permanently narrowing, until it finally became a sharp gorge through which the water ran gurgling. And then the darkness was total. The gloomy depths of the gorge through which he was sliding prevented him from noticing in time that the riverbed was going to die against the side of a colossal mountain, tinged with a wonderful golden color; that is why he could only have a fleeting glimpse of it before being precipitated into its entrails, when the entire flow spilled through a terrifying crack in the shape of a yoni.

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24 ADVERSO FLUMINE: upstream, against the current.

Although the waters, liquid consciousness, completely filled the capacity of the stone tunnel, Mengano sensed in some mysterious way a distant roar, which at times was similar to a heart-rending howl and made him think of a badly wounded beast. It had been circling the interior of the golden mountain for quite some time; and as the flow was very strong it was to be supposed that, if it had not yet passed through it, its diameter must be exceptionally large, a quality which provoked the admiration of Mengano. Soon the roar was deafening and it became clear that no beast was badly hurt, but that the roar was produced by the waters as they fell to even darker and more terrible depths. And the titanic cascade also consumed the liquid consciousness of Mengano; and he, falling irremediably into the abyss, also roared and bellowed, a prey to a berserkir fury. After such an atrocious and resounding fall, there came a sudden stillness that Mengano could only appreciate when he managed to overcome the violence of the jump and the terror of the abyss. Amazed, he understood that the waters of the Hyperborean River fed a lake located inside the golden mountain, in the center of an enormous cavern whose dimensions he did not dare to imagine. A soft twilight, apparently coming from a phosphorescence of the rocks, contributed to increase that magical climate of peace and serenity. If he had a human face, Mengano would have smiled, but his joy at having arrived there, after having traveled such a long distance, was also manifested in that soft ripple that agitated the surface of the lake and that was, in a certain way, an aquatic smile. Having lost the notion of time, he could have remained there indefinitely, with his consciousness diffused in a soft backwater that caressed the rocky shores and received on its surface the faded reflection of the twilight cavern. Yes; it would have remained like that for a long time, like a pool of consciousness, IF A MOVEMENT IN THE REFLECTION had not abruptly attracted his attention. Something had moved on a less illuminated sector of the shore! And Mengano, who had thought he was alone, suddenly found himself sharpening his liquid perception to capture with the mirror of water on his face the cause of that movement, a cause that apparently could not be "living" since life was inconceivable there, in that unknown cavern hidden in the rocky entrails of the golden mountain. But the image of fright that was reflected in the "pond of Mengano" belied this supposition: it was undoubtedly a "man" who had been leaning against the trunk of the apple tree, next to the shore, and who was now struggling to get up, but when he was completely upright, Mengano understood that that White Giant was not human; and he had the presentiment that he was in front of the Great Hyperborean Ancestor. He wanted to preserve his pond-like serenity, but a senseless terror stirred in the depths of his liquid soul; and, when the Giant came close enough to reflect a clear image, something LIKE AN UNCONTINUED RUBOR produced concentric circles on the surface, ripples that betrayedgano's uneasiness. An infinite shame seized Mengano upon discovering, reflected in the mirror of water of his conscience, the primordial misery of himself. And to such confusion was added the horror of seeing that the Giant's face was turned BACKWARDS, as if in a remote time he had turned his head a "half circle" and it was then welded forever. However, what impressed Mengano the most was the knowledge that that WATER filled the subterranean lake, and that it was the source of the Villano River and of the countless rivers that he had crossed in reverse to get there,

THE WOUND LOCATED ON THE CHEST OF THE PATIENT WAS BLEEDING PROFUSELY FROM A WOUND LOCATED ON THE CHEST.
GIANT. Upon learning of that millenary torment, which had left a mark of pain on the face of the Great Ancestor, a last and terrible shudder completely shook the conscience of Mengano. Unable to contain himself, Mengano's voice rose from the liquid surface: - Lucifer, OH Lucifer!

And like a bitter lament, the Voice of the Great Ancestor asked:

- Who has pronounced the name of the Great Chief? -And then he continued, "I have felt the Fountain of Pure Blood stirring....

- I don't know your name... -replied Mengano from the surface of the pond.

- Every name is a catastrophe, a blight in the hell of the Demiurge ... Before we were not named because we knew how to Name ... But you, Mirror of the Pure Blood, you are tarnished by the madness of the world and you need words ... I was ANIR, remember? But am I still? Mirror of the Pureblood: your madness in asking about me is the reflection of my own madness, of the ancient misguidance that multiplied us and plunged us into the dregs of matter... In the beginning we loved, remember? ... In the beginning we loved...

- I have come to seek you, O Anir," trembled the voice of Pond Mengano, "so that you may guide me to the origin of our immortal race. Can you do it?

- I can no longer see the origin, don't you understand that my face is turned elsewhere...? And besides, I am dying... I was wounded at the Beginning, during the combat of A-mor, and the wound inflicted will never heal again... Unless She ...

- Oh Anir, I wish to cure you! -You will be able to recover your eternity!
The woman Kaly has come with me and is waiting for you OUTSIDE! She will return your honor if you grant her the honor of marrying her forever! OH Anir, Great Hyperborean Ancestor, Root of my Stirp, never again abandon Kaly!

Sighed the wounded Giant, with a gesture of infinite weariness, while in his eyes shone the fire of the old unquenched passion, renewed now by the promise that flowed from the pond Mengano to meet again the woman Kaly.

- Yes," assured the Great Ancestor with insane resolution, "you say well, Mirror of the Pure Blood, I am willing to complete my death, and then to die a thousand times more, JUST TO FACE HER FACE AGAIN!.... OH Mirror: what
What is this intoxication of the Abyss with which they have defeated us? We were like gods? If I had at least kept my trident, the new fight would be more even ... But like this, wounded and shackled, without the possibility of looking towards the Origin head on because it does not

I have a face to face, I am condemned to eternal loss! ... Unless She...
But I must not keep the Promised One waiting!

Then, advancing with a faltering step, stumbling over the chains that held his ankles, bleeding profusely from the ancient wound, WITHOUT SEEING WHERE HE WAS GOING, for his face was "turned to his back," The Great Ancestor wanted to walk in the direction of the pond. But, although a very short distance separated him from the subway lake, it was no easy task to reach it, for a centuries-old numbness had stiffened his limbs; nevertheless, he immediately rolled over the rocky ground, slid down the slope of the shore and finally sank silently into the living waters of the pond, Thingy. And Mengano, at that moment, had the sensation of being at the center of an explosion of fire that expanded to encompass not only the Rivers of Pure Blood, but also the entire microcosm. Never did the sadhaka Mengano believe, before that maithuna, that he would come to know such a terrible and voracious passion as that, which constituted, however, the only motivation TOWARDS THE EXTERNAL WORLD on the part of the Great Ancestor. But such a gnosis was necessary, as we shall see, to COMPLETE THE FORMULA of the fifth Challenge.

When the Great Ancestor was immersed in the mirror of the pool Mengano, there was no longer any object to reflect, no longer any reflected image, all difference was consumed in the explosion of fire, and the consciousness of the virya Mengano and Anir were once again one. THE TOTALITY OF THE BLOOD WAS THEN "PURE", GNOSTICALLY TRANSMUTED, BUT IT WAS ALSO "FIRE", BY THE MYSTERY OF A-MOR. The
The next step of the FORMULA was fulfilled at that moment of the igneous expansion and the transmutation of the blood. Since the maithuna was initiated, and Mengano PLAYED TO BE RIVER, until the instant of the igneous expansion and the Return of the Great Ancestor, only a few minutes had passed, perhaps ten or fifteen; but during that time the woman Kaly remained motionless, in the position of Lillith, because it was so agreed beforehand. However, after the Return of Anir, without being clairvoyant, anyone would have noticed that the Sadhaka's countenance glowed in an expression of luciferic happiness; while a closer inspection would have noted the soft greenish aura that now spread around his body. The Kaly woman could not fail to notice the change, and it was perhaps because of this, or because of an unconscious compulsion, that she began to move rhythmically with the made-up decision to ROCK THE SADHAKA'S SEMEN. While her enthusiasm was increasing, Mengano (or Anir) contemplated her hard face without being noticed, for he had closed his eyelids until only a weak ray of light could pass through. He did this because he awaited the moment when the sentence of the Hyperborean Tantra would be fulfilled: THE HATRED OF THE KALY WOMAN OPENS THE GATES OF ETERNITY. And in this sentence rested, to a great extent, the success of his FORMULA.

According to the Hyperborean Wisdom, the true solution to the Mystery of the Sphinx is found in this sentence.

To apply this sentence in the sadhana, the Hyperborean Tantra states that: "DURING THE MAITHUNA WITH THE WOMAN KALY, IF THE SADHAKA ACHIEVES

TO RETAIN HIS SEMEN BY PREVENTING HER FROM BURYING IT IN HER INFERTILE WOMB, THE KALY WOMAN'S HATRED WILL OPEN THE GATES OF THE ETERNITY". Hatred is produced when it becomes clear to her that she will not succeed in "tearing out the semen"; it is at that moment that "the gates of eternity open"; that is why one must be attentive, without her noticing it, to the variations of her hard face; for, as the Hyperborean Tantra says, "THE GATES OF ETERNITY ARE THE EYES OF THE KALY WOMAN". It is not convenient to add further comments to this Mystery; but it is worth remembering that when observing the eyes of the Kaly woman one is contemplating a SIGN OF DEATH.

The gaze of Mengano, as in a dream, was fixed on the eyes of the Kaly woman; while the latter, panting rabidly, raised and lowered her body to rub the Lingam with her yoni. And the eyes of the Kaly woman, shining with lust, were also fixed on the face of the sadhaka, trying to guess the moment of her orgasm and simulating with feigned sighs and studied cries the orgasm itself; she tried to deceive the sadhaka about the effects that his virility supposedly produced in her, to induce him in this way to complete the coitus. But, as time went by without the maithuna culminating in the ejaculation of semen, the fury of the movements was tempered; and when, at a given moment, the Kaly woman had the conviction that the orgasm would never come, A SPARK OF HATE EMERGED FROM THE BLACKS OF HER SOUL AND BURST ELECTRICALLY ON HER FACE. It was only an instant,
but it was enough for Mengano-Anir's attentive gaze to discover that the Kaly woman's eyes had transformed into two windows of terrifying blackness.

We must declare that this is the crucial moment of the fifth Challenge: If in the sadhaka the Will of the Great Ancestor predominates, then all will be lost: FOR HE WILL FALL AGAIN and, in that instant of maximum bioelectric tension, HE WILL LOVE THE WOMAN KALY OUTSIDE, AS HE LOVED THE WOMAN EVA BEFORE,
GIVING HIM HIS SEMEN; but if it is the re-oriented "I", which seeks the inverse path of the return to the origin, who imposes the will in the conduct of the sadhaka, immortality will be possible because he will not fear TO LOOK AT ETERNITY.

In the sadhaka Mengano predominated, even over the devouring passion of Anir, an unbreakable will to return to the origin. That is why, when the eyes of the woman Kaly were like dark cracks, beyond the Sign of Death, Mengano peered into her Mystery and understood that those Gates of Eternity led to a Night blacker than all the nights created by the Gods, to an Emptiness that would never be filled by anything or anyone, to an absolute and unknowable Nothingness that, however, was the reason and matrix of all Being. And then occurred the miracle forbidden to mortal nature: MENGANO FEELED A-MOR FOR THAT ETERNAL NIGHT,
KALY! OH, KALY! By an alchemy that only those who have penetrated the terrible veil of the Mystery of A-mor can know, the HATE OF THE WOMAN KALY WAS TRANSMUTED IN THE A-MOR TO KALY. What happened next: the cold. The cold of the Eternal Night extinguished the primordial passion in the sadhaka's blood and left his heart frozen forever. Feeling his heart frozen with A-mor, the gaze of Mengano returned from the depths of the Eternal Night to the socket of his half-closed eyes; and then, opening them, he saw with horror that the Eternal Night also A-maba him and had followed him to his world, CROSSING IN REVERSE THE SIGN OF DEATH. For there was no longer the woman Kaly but a fearsome and vengeful Deity who demanded immediate death by A-mor.

Kaly was the representation of the Eternal Night and as such she was black and terrifying; she was naked and her forms were not beautiful, but opulent and coarse; from her neck hung a necklace with countless skulls strung like beads: they were the heads of her lovers, those who had died for A-mor to Her, killed by Her; for the Goddess is the Supreme Prostitute, the one who shares the A-mor with all her lovers, but she is also the Jealous Wife, the one who does not accept to be betrayed by any of them. And although he knew what She would demand, contemplating her dancing on his belly, Mengano again felt from his heart of ice that he A-mored her beyond all limits. So, holding his breath, he brought his consciousness to the egg of Kundalini shakti and, upon it, twice projected the mantra "Lillith". THIS IS THE SECOND CALL TO LILLITH.

The sadhaka Mengano watched under the spell of A-mor as Kaly danced around his erect Lingam the dance of immortality, drawing with his feet and with the mudras of his hands the Runes of Death.

When he verified that the Goddess had already danced four times, he knew that at the end of the fifth round he would die. And despite this certainty, he calmly awaited the fifth round. And only when the sword rose threateningly, held by an iron and black arm that frantically changed its place to the rhythm of the dance, Mengano managed to hold his breath and project on the Kundalini shakti egg, for three times, the mantra "Lillith".

THIS IS THE THIRD CALL TO LILLITH, and it is the final step of the FORMULA.
At the third naming of the mantra, THE EGG BREAKED! And from within the torn membranes was born to life the plasmating Logos, in its turn, in the hyperborean form of the Divine Lillith. But so perfect was her Beauty, so blinding the light of her blue gaze, so intoxicating the perfume of her silken hair, so sweet the sound of her laughter, so soft her velvet skin, so irresistible A-mor's desire for her Absolute feminine presence, that TO SEE HER AND TO DISPOSE OF HER IS ONE ACT. Thus, when the egg is broken, the inner orgasm instantly occurs, with the semen leaping inward to fertilize the Bride, who alone will give birth to the "Son of Death". Indeed: Lillith has been betrothed by the Great Ancestor, and it is he whom she will immortalize by recreating the microcosm with the power of her Word, as explained above; but in recreating him, she BORNS him anew and he is, therefore, her son, a Son of Death.

We are exposing separately aspects of a single act; for at the same moment of orgasm, while Lillith is betrothed "inside", a violent blow severed the head of the sadhaka Mengano; but that head was also the head of the Great Ancestor Anir, the one that could not look towards the origin; And that is why the sadhaka Mengano, upon feeling the horrible cracking of the cervical vertebrae as they broke, while sinking into the Black Night of Death, thought that losing that lost head was without a doubt a liberation. And so it turned out that an instant after betrothing Lillith, her Bridegroom died decapitated; who would resurrect after another instant as the Son of Death. And She, who was born already betrothed, became almost immediately a Widow.

Here are the paradoxes that occur IN ALL THE WAYS OF LIBERATION: THE IMMORTAL SIDDHA IS THE CHILD OF HIMSELF, AND ALSO THE CHILD OF THE WIDOW AND THE WOMAN.
SON OF DEATH. But only the KULATANTRIKA, who has offered his head on the altar of Kaly, is called CAPUT NIGER, BLACK HEAD.

Let us return to the fifth Challenge. After decapitating the sadhaka, Kaly threaded his head on the necklace and then, always dancing, he pierced the newly resurrected body of the sadhaka. He did it through the side, inserting and closing it behind him, in that ancient wound that some lie that Jesus Christ also had.

We repeat again that the murder of the sadhaka by Kaly and the birth and marriage of Lillith occur simultaneously, because such events are different aspects of one and the same act: the consummation of the A-mor. When the sadhaka A-makes Kaly "outside", he recovers Lillith "inside", consummating with Her the magical wedding, the coitus from which the Son of Death will be born; that is why the happiness of possessing Lillith is indescribable, as is the ecstasy with which the maithuna culminates, the orgasm of the loveless A-mor in which the semen LEAPS INWARD and repairs the Original Error.

There should be no doubt about the birth of Lillith from the rupture of the Kundalini shakti egg: LILLITH HAS NOT BEEN "CREATED" BY AN ACT OF IMAGINATION, NOR SHOULD IT BE IDENTIFIED WITH KUNDALINI. On the contrary: KUNDALINI IS TO LILLITH AS THE HUMAN BODY IS TO THE SPIRIT.
HYPERBOREAN: A VEHICLE OF MANIFESTATION. The formula to recover Lillith has been the following: contemplating the ETERNAL NIGHT, through the eyes of the Kaly woman, the sadhaka projects his faceless memory of the hyperborean woman; and THE BLACK ETERNITY, FROM THE MATRIX OF SUNAIDA, RETURNS TO THE SADHAKA THE FACE OF HIS A-MADA, WHAT IT MEANS: IT UNVEILS FOR HIM THE VEIL OF OBLIVION AND CONFRONTS HIM WITH THE SPIRIT OF THE HYPERBOREAN WOMAN HE WAS.
HIS WIFE OF THE ORIGINS. But this long awaited contact is given through the world, through the intermediary of the woman KALY; and that is why the spirit
of the hyperborean woman is first manifested externally, coming from eternity TOWARDS the world and FROM the world TOWARDS the sadhaka. It is necessary, then, to give a body to the Spirit, to A-marla and to espouse Her. On entering the world from Eternity, the Spirit of Her is Kaly; and because she is Kaly, she already has a face; and on molding with her face the egg of the Plasmator Logos, she already has a body; but, on breaking the egg, Kaly "enters" because she is "the Spirit of Her", who must be born with the Beautiful Face of Lillith; but, before entering, she murders the sadhaka by decapitating his inverted head, for only he who is killed "from without" can be resurrected "from within".

There is another terrible aspect of this Mystery that we cannot avoid: in order to obtain immortality, Lillith must be betrothed; therefore: Lillith must live! For Lillith to live it is necessary to give her a body of Kundalini shakti, therefore the egg must be molded! To shape the egg it is necessary to count on Kaly's dance; therefore: Kaly must reveal himself to the sadhaka! For Kaly to reveal himself, the hatred of the Kaly woman is necessary; therefore: The Kaly woman will make it possible for Kaly to emerge! For Kaly to emerge the Kaly woman will open her eyes to eternity by reversing her Sign of Death which will no longer be towards "outside" but towards "inside"; therefore the Kaly woman must die! Indeed: the immortality of the sadhaka implies the death of the Kaly woman. Initiatic death, symbolic death or real death by disincarnation? Who can answer with certainty? Each Western sadhaka, like Mengano, will have to solve this Mystery by himself.

We have exposed in some detail the "formula" of Mengano to demonstrate that tantrism is something more than an erotic game or a series of sexual techniques to "improve the conjugal union". We follow this path because we want to discourage the

tantric practices in those viryas who are not qualified to A-mar to Kaly. For this path offers liberation only to those who, like Mengano, are not afraid to surrender their skull to adorn the necklace of the Goddess.

As an epilogue to the 8th commentary, we can summarize what has been said by affirming that Mengano, a Western sadhaka, successfully performed the Ritual of the Five Challenges and achieved his strategic objective of immortalizing the physical body and attaining absolute individuation. However, we understand that such an epilogue, even if accurate, may be insufficient for those who wonder about the steps AFTERgano's initiation: - is it never possible to talk about what happens AFTER initiation? We are shown a Ritual in which one succeeds in awakening Kundalini and immortalizing the physical body, does that mean that the Vril has been reached? And, etc etc.

Naturally, it is not advisable to answer such questions rationally; and that is why no one who possesses the answers will agree to comment in this way on the Mystery of rebirth and immortality. We can, however, approach the Mystery if we have recourse to the symbolic language in which it is expressed. Here, then, is a new epilogue:

She and he walk hand in hand along a sandy bank, flanked by varied foliage. At last they stop; in front of them is the water. Pointing with his index finger towards the distant horizon, He says:

- Beyond the water is the mountain and, behind it, the Vril. We have the gnosis; we only need to recover the Power, OH A-mada.

And she, smiling sweetly, replies:

- OH A-mado: the End and the Beginning are now within our reach, where shall we go?

- We must go to the Beginning," he replied, "which will be our End.

- OH, A-mado: will we be able to abandon these delights again? ...
How long have we been apart. !

- We shall be strong! No longer will I love you on the beach, nor in the water, you who are soft as a breath; now my heart is frozen with A-mor, and your face, glowing with whiteness, A-ma me from the eternity of the Night. Listen, A-mada, to the secret that has cost us so much to know: The Great Deceiver has erected a Paradise around the Vril. Many return to Paradise, but few dare to CROSS IT and go beyond...

And they continued to hold hands. Sometimes he would stop and dance, and then she would call him Shiva. And when she danced, he would give her sweet glances and call her Shiva.

Parvati. But at other times He would unsheathe His sword, radiant with beauty, and She would become light and fly like the wind; and then they were Lucifer and Lillith, marching towards the origin.... And they had many other names that were, like these, residues of ancient rounds of A-mor.

One day they arrived very close to the place where they had entered in the past, in that time without Time when they did not yet know the meaning of the word "tear". They recognized with horror the forest of apple trees and listened how their fruits called out to them, amidst laughter and promises. But this time they did not stop. And when they left the enchanted forest, they saw, shuddering with happiness, that the vehicle that one day had brought them from Hyperborea was still abandoned in that place. Seen from the outside, it seemed carved in marble, with its eight windows and its pointed tower, similar to the helmet of the Thai priests. They entered backwards, through one of the windows, and placed their feet in the circular corridor inside. Before embracing and covering each other with mutual caresses, they took a last look, through the windows, at the Horror of the Beast. Then they embraced each other without reserve, free now from the Madness, and then, as their backs were still turned, THEY HASTENED TO TURN THEIR FACES INWARD INTO THE SHIP, TO FACE THE TRUTH.

ELEVENTH VOLUME: STRATEGY "O" OF THE LOYAL SIDHAS

A - El Gral: act of war of Kristos Lucifer

In the previous chapter we mentioned "a Strategy that the Siddhas employ to counteract "the Culture", enemy strategic weapon, and we explained it by means of an allegory, as consisting of a charismatic message. This message pursued two objectives: 1) TO AWAKEN; 2) TO GUIDE towards the "secret exit", "center" or Vril; and, in that particular example, the "exit" was found after discovering "the ring", that is, after having made conscious the PRINCIPLE OF THE CLOSET.

However, the second part of the message, the SONG OF AMORT, offered the listener the possibility of "finding the way out" by six other ways than the STRATEGIC OPPOSITION (which is based on the principle of encirclement). In any case, this Strategy, as we have described it, with its seven possible ways of liberation, responds to purely individual objectives, that is to say, it is directed exclusively towards man (lost virya). That is why it now falls to us to state that it forms part - the "individual" part - of a larger conception, which we call: Strategy "O".

Strategy "O" is fundamentally directed to obtain the individual liberation of man; but, on certain favorable historical occasions, the Siddhas seek to "orient" the race as a whole in order to force collective mutation (25). In that case the "leaders", many times "sent" by the Siddhas and other times "enlightened" by them, are in charge of projecting charismatically in the people the strategic guidelines, seeking to REINTEGRATE THEM TO THE COSMIC WAR. For such a task to be carried out with probabilities of success, it is necessary that the "leaders" have an external element, located in the world, which irrefutably represents the divine origin of the race. This external element must also give proof of the commitment assumed by the Siddhas in "inducing" the viryas to resume the war against the Demiurge and of their resolution to "wait" the necessary Kalpas while they gain freedom. By these conditions it can be understood that this "external element" is a true STONE OF SCANDAL for the Demiurge and his demonic hosts and that all His Power, that is to say the Great Deception, is placed in achieving its destruction or, failing that, to prevent it from remaining within the reach of man.

But, in spite of the displeasure that such action caused the enemy, the Siddhas have fulfilled their part of the Primordial Pact and, with admirable disregard for the Power of the Infernal Powers, deposited it in the world and guarded it from any attack so that men or their charismatic leaders would DISCOVER IT AND USE ITS MEANING.

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25 Book 4 discusses at length the meaning to be given to the term "collective" in the Hyperborean Wisdom, which differs from its usual meaning.

The "O" Strategy of the Siddhas is, then, directed inwardly to each man by the "charismatic songs," seeking to awaken in them the memory of blood and to induce them to follow one of the seven ways of liberation. But it also seeks to impel the race as a whole to cease marching in the "evolutionary" or "progressive" sense of History and, rebelling against the Plan of the One, in a reverse leap, to transmute the "animal tendencies of the pasu" and to recover its divine (hyperborean) nature. To achieve this second purpose, no longer individual but racial, we have said that an "external element" is available.

What is this "external element", this "thing" to which we have attributed such marvelous properties: it is something whose description alone would take several volumes and which, for brevity, we will call GRAL. It being impossible to reveal here a Mystery that has been impenetrable to millions of people, we will try, as usual, to "approximate" it by means of some comments.

We were asking what CONCRETELY will be that wonderful thing that we now know is called GRAL. Let's start there. Concretely, the Gral is a stone, a crystal, a gem; of this there is no doubt. But it is NOT AN EARTH STONE; of this there can be no doubt either. If it is not a terrestrial stone, it is worth asking what is its origin: the Hyperborean Wisdom affirms that it comes from Venus, but does not assure that this is its origin. We can suppose, for lack of other precision, that the Lords of Venus brought it to Earth, from that green planet. But the "Lords of Venus" do not originate from Venus, but from Hyperborea, an "original center" that does not belong to the material Universe and whose "blood memory" has led many lost viryas to identify it erroneously with a "disappeared" "Nordic" or "polar" continent. According to the Hyperborean Wisdom the Gral was brought into the Solar System by the Siddhas IMMEDIATELY AFTER THEY WENT THROUGH THE GATE OF VENUS TO INSTALL THEMSELVES IN VALHALA. Be that as it may, there is ANOTHER ASPECT.
CONCRETE to keep in mind: the Gral is a gem that is of the utmost importance to the Siddhas, so much so that THEY ARE NOT WILLING TO LEAVE IT OR LOSE IT. Out of comradeship and solidarity towards the lost viryas, they have PLACED it in the world; but at the end of Time, the Gral will be recovered and returned to its place of origin.

What is the reason for this unmeasured interest in preserving the mysterious gem? Because it has been momentarily removed from the most beautiful jewel that has ever been seen in the Universe of the One, from that Jewel that no one would be able to imitate in this or in other worlds: neither the Master Goldsmiths nor the Devas Builders nor the Planetary, Solar or Galactic Angels, etc. For the Gral is a gem of the Crown of Christ-Lucifer, the One who is purer than the purest of the Siddhas, the only one who can speak face to face with the Unknowable. Christ-Lucifer is the one who, BEING IN HELL, IS BEYOND HELL. Being able to remain in Hyperborea, in the light of the Unknowable, Christ-Lucifer has wanted to come to the rescue of the captive spirits by starring in the incomprehensible sacrifice of His own SELF-AUTHIBILITY. He has

installed as the Black Sun of the Spirit, "illuminating" charismatically, from "behind" Venus, through the intermediary of the Paraclete, directly in the blood of the lost viryas.

How has a gem of the Gallant Lord been sullied by falling here, to Earth, one of the most disgusting sewers of the Seven Hells? Because He has willed it so. Christ-Lucifer has given the Gral to the Siddhas AS GUARANTEE of His commitment to man, of His sacrifice, and AS IRREFUTABLE MATERIAL PROOF OF THE DIVINE ORIGIN OF THE SPIRIT.

B - Power of Gen.

The Gral is, in this sense, a REFLECTION of the divine origin, which will guide like a lighthouse the wavering course of the rebellious spirits that decide to abandon the slavery of Jehovah-Satan.

We have already seen what the Gral is: a gem of the crown of Christ-Lucifer. Let us now see what the Gral REPRESENTS for the captive spirits. First of all, the Gral is linked to the INCARNATION OF THE SPIRITS, and its meaning must first be sought in relation to that Mystery. This is explained if we take into account that millions of years ago, when the Traitor Siddhas allied themselves with the Demiurge Jehovah-Satan to carnalize the Hyperborean spirits, Christ-Lucifer delivered his gem so that the TRUTH OF THE DIVINE ORIGIN COULD BE SEEN WITH MORTAL EYES. That is why
the Gral, placed in the world as a proof of the divine origin of the spirit, GIVES SENSE TO ALL THE HYPERBORNE LINES OF THE EARTH. Through him the blood of the viryas, even when plunged in the most tremendous confusion, will always claim its EXTRATERRESTRIAL INHERITANCE. The presence of the Gral, in principle, PREVENTS THE ENEMY FROM DENYING THE HYPERBORNE ANCESTRALS. But just as the Gral gives a cosmic sense to the History of man, connecting him with the immortal race of the origins, DIVINIZES the hyperborean lineages of the Earth, so also for the Demiurge, because of the presence of the Gral, these lineages become a "reason for scandal" and object of persecution and scorn, of punishment and pain. The DIVINE Hyperborean lineages will be, from the Gral on, HERETIC LINEAGES "condemned" for all "eternity" (a manvantara) by Jehovah-Satan. The Gral has come to awaken undesirable memories, to valorize the past of man; it will be then the memory and the past what will be most attacked and to ERASE its influence will aim in great measure the Synarchic Strategy. Let us be capable of noticing this attack, which is evident to the Gnostic gaze, and we will understand in greater depth the HISTORICAL function of the General. We will dedicate the following paragraphs to highlighting it.

C- Reaction of the Demiurge against the Power of Gen.

Man's main crime has been to deny the supremacy of "God", that is, of the earthly Demiurge Jehovah Satan, and to rebel against his enslavement. But man is a miserable being, immersed in a hell of illusion in which he feels insensibly "at ease", with no possibility of breaking the spell by himself.

If he has denied the Demiurge and "rebelled" it has been by virtue of an external agent, but: what "thing" in the world can be capable of AWAKENING man, of OPENING HIS EYES to the forgotten divinity? "If such a thing exists, the Demons will say, it is the most abominable object of material creation." But that "thing," that "abominable object," is not of this world; and of it the spirit-captive-man has "eaten." That "green fruit", which later will be called Gral, is a food that nourishes with the PRIMORDIAL GNOSIS, that is to say, with the knowledge about the truth of the origins. Through the Gral, forbidden fruit par excellence, man will know that he is immortal, that he possesses a divine spirit chained to matter, that he comes from a world impossible to imagine FROM THE EARTHLY HELL, but for which he FEELS NOSTALGIA and to which he WANTS TO RETURN. THROUGH THE GRAL MAN HAS REMEMBERED!

This is their first crime. To remember the divine origin will be, from now on, a TERRIBLE SIN; and those who have committed it will have to pay for it. That is the Will of the Demiurge, the "Law of Jehovah-Satan". It will be his Ministers, the Demons of Chang Shambala, who will be in charge of executing the condemnation by charging the punishment in a currency called: pain and suffering. The instrument will be, naturally, incarnation, repeated a thousand times in transmigrations "controlled" by the "Law" of Karma, cynically declaring that pain and suffering are "for the good" of the spirits, "to favor evolution". If "evil" lies in the blood, then it will be weakened by favoring racial mixture and made impure by poisoning it with the FEAR OF SIN. The result will be STRATEGIC CONFUSION of the spirit and complete darkness about man's past. "In the past there is nothing worthy of rescue," sensible people will assert for millennia, in chorus with the Demons of the Hierarchy. Theology, and even mythology, will speak of man's sin in the language of the Demiurge: "sin," "fall," and "punishment." Science", on the other hand, will show us a more discouraging picture: it will "prove", using fossil filth, that man descends from a protosimian called "hominid", that is, from that miserable and despicable animal that was the ancestor of the PASU. Science" has taken man's past to its most dramatic degradation, linking it "evolutionarily" with reptiles and worms. For modern man there will no longer be divine ancestors but apes and trilobites. It really takes a superhuman hatred to want man to humiliate himself in such a sad way. But let's leave the sad, let's be optimistic.

Why look at the past, the Synarchy will say with the Voice of science and theology, if man is "something projected into the future"? In the past there is nothing worthy of respect: some primitive marine crustaceans sunk in the mud trying to gain the terrestrial environment, driven by "evolution"; millions of years later some apes decide to become men: driven again by the miraculous "law of evolution" they become bipeds, make tools, communicate by talking, lose their hair and enter History; and then comes the History of man: documents, civilization, culture. And in History, "evolution" continues relentlessly, now converted into a more inflexible law called dialectic: the mistakes of humanity (wars, intolerance, fascism) are "errors"; the successes (peace, democracy, the UN, the Sabin vaccine) are "successes". From the dialectic struggle between successes and mistakes always emerges a superior stage, a benefit for FUTURE humanity, confirming the evolutionary or progressive tendency. Is not this progressive tendency of History ALL THE GOOD THAT CAN BE EXPECTED FROM THE PAST?

Therefore, let us be optimistic; let us look to the future; there are all the goods, all the achievements; the theologian assures that after a FUTURE Judgment the doors of paradise will be opened to the good; the Rosicrucians, Masons and other theosophists, place in the future the moment in which, partially concluded the "spiritual evolution", man identifies himself with his monad, that is to say with his "divine archetype", and joins the Hierarchies.

Even the materialists, atheists or scientismists, present a happy image of the future: they show us a perfect society, without hunger or diseases, where a technocratic and dehumanized man reigns happily over legions of androids and robots. We will not go into detail about an obvious fact: they have tried to ERASE man's past by disconnecting him from his hyperborean roots; they have NOT TOTALLY ERASED that past; but, on the other hand, they have managed to create a metaphysical fracture between man and his divine ancestors in such a way that, at present, an abyss separates him from his primordial memories; an abyss that has a name: confusion. Parallel to this sinister purpose, man has been "projected into the future", a euphemism used to qualify the ILLUSION OF PROGRESS suffered by the members of modern civilizations. Such "illusion" is culturally generated by powerful "force ideas" (the "sense of History"; "historical acceleration"; "scientific progress"; "education"; civilization vs. barbarism; etc.) skillfully employed as a strategic weapon. Thus conditioned, people blindly believe in the future, they look only to it, and even fatalists, who foresee a "black future", admit that if an unforeseeable exception or a miracle offers a "way out" for civilization, it is in any case to be found in the "future"; the past is in any case a reason for general indifference.

This "obvious fact" undoubtedly represents an important triumph for the Synarchy; but a triumph that is not definitive. Indeed; we have seen that the maximum pressure of the Synarchic Strategy is applied in ERASING the past, in obscuring the memory of the divine origin, and that such an attack is produced as a REACTION to the GNOSTIC ACTION of the Gral. But the Gral IS NOT ONLY a forbidden fruit, consumed by man in the remote times, immediate to his enslavement.

The Gral is a reality THAT WILL REMAIN in the world as long as the last hyperborean spirit remains captive. Through the Gral it is always possible for man to AWAKE AND REMEMBER. Moreover, to enjoy his gnosis, it is essential to understand that the Gral, as a REFLECTION OF ORIGIN, shines in the blood FROM THE PAST. His light comes BACKWARDS THE SENSE OF TIME and that is why no one who has succumbed to the Synarchic Strategy will be able to receive his influence. We have already proven that a powerful cultural Strategy "projects man into the future" and tries to erase his past and confuse his memories. But the Gral MUST NOT LOOK FOR HIMSELF LOOKING TO THE FUTURE because he will never be found that way. Strictly speaking, the Gral MUST NOT SEARCH AT ALL, if by the verb "SEARCH" we mean an action that implies "movement". Only those who have not understood its metaphysical meaning and believe, in their ignorance, that it is an "object" that can be "found" are "looking for" the Gral. Let us recall one of the medieval stories about the Gral, which, although deformed by its Judeo-Christian adaptation, retains many elements of the Hyperborean Tradition. In it, Parsifal, the pure madman, goes out to "search" for the Gral. In his ignorance, he commits the folly of undertaking the search by "traveling" chivalrously through different countries. This "displacement" points ESSENTIALLY TOWARD THE FUTURE, because in every movement there is an immanent and inevitable temporality and, naturally, Pársifal never "finds" the Gral "searching" for him in the world. Years of useless searching pass until he understands this simple truth. Then one day, completely naked, he appears before an enchanted castle and, once inside, THE GRAL APPEARS TO HIM (he cannot find it) and his eyes are opened. He then notices that the THRONE IS VACANT and decides to claim it, finally becoming King. We must see in this allegory the following: Parsifal understands that the Gral MUST NOT BE SEARCHED in the world (Valplads), through time (Flowing Consciousness of the

Demiurge), and decides to use a STRATEGIC HYPERBorean WAY. For this purpose he SITS "naked" (without the preeminent cultural premises) in a castle ("square" fortified by the law of the fence) desynchronizing himself from the "time of the world" and creating a "time of his own", inverse, that "points to the past". Then the Gral APPEARS and "opens his eyes" (memory of blood; Minne). Párs ifal notices that "the throne is vacant" (that the spirit or Vril can be recovered) and decides to claim it (he submits to the purity tests of the secret ways of liberation) and transforms himself into King (he transmutes into immortal Siddha).

We hope we have made it clear that the Gral is not to be sought, for he appears only when the consciousness of the virya has become unsynchronized from the time of the world and has shed the cultural mask.

We now wish to show another aspect of the enemy reaction that prompted the presence of Gen.

By the Gral man commits the crime of awakening; he has "sinned" and the punishment is charged in the currency of pain and suffering, by incarnation and the law of Karma. Those in charge of watching over the Law, and who are most offended by the hyperborean memory of awakened men, are the "guardian angels", that is to say, the Demons of Chang Shambala and his White Hierarchy. There is, apart from this, a DIRECT REACTION OF THE DEMIURG which is worth knowing. But, as such a reaction has been repeated many times since the Hyperborean spirits have been chained to the yoke of flesh, a full exposition would have to cover an enormous span of time, which goes beyond the official History is lost in the night of Atlantis and Lemuria. Of course, we cannot embark on such an account; and therefore we shall only refer to the reaction of the Demiurge IN HISTORICAL TIMES; but it must not be forgotten that whatever is said about this fact IS NOT EXCLUSIVE OF AN Epoch, but has already been and will surely be again. When the naive question is raised as to what t h e worlds are like from which the captive spirit proceeds, believing that there may be some image representing the unimaginable Hyperborea, the Hyperborean Wisdom usually answers with a metaphorical figure; it says thus to the ignorant learner: "Imagine that a speck of dust receives a faint reflection from the True Worlds, and suppose that this speck is then divided and rearranged into infinite particles. Make another effort of imagination and suppose now that the material Universe you know and inhabit has been built with the pieces of that speck of dust. The Hyperborean Wisdom tells you: if you are able to reintegrate in an act of imagination the immense multiplicity of the cosmos into the original mote, then, seeing it in its totality, you will perceive a faint reflection of the True Worlds. If you are able to reintegrate the Cosmos into a speck of dust, you will see only a distorted image of the Homeland of Spirit. That is all that can be known FROM HERE". The metaphor becomes transparent if one considers that the Demiurge has constructed the Universe by imitating a clumsy and deformed image of the True Worlds. He has breathed His Breath into matter and arranged it for the purpose of "copying" the faint reflection it once received from the Uncreated Spheres. But neither the substance was adequate nor the Architect qualified for it, and, added to these evils, must be considered the perverse intention of pretending to REIGN AS GOD OF THE WORK, in the likeness of the Unknowable. The result is plain to see: an evil and insane hell, in which, long after its creation, by a Mystery of Amort, countless immortal spirits were enslaved, chained to matter and subject to the evolution of life.

The main characteristic of the Demiurge is evidently IMITATION, by means of which he has tried to reproduce the True Worlds and whose result has been this vile and mediocre material Universe. But it is in the different parts of His Work where the hallucinating persistence in imitating, repeating and copying is noticed. In the Universe "the whole" is always a copy of "something": the "atoms", all similar; the "cells" that divide into analogous pairs; the "social animals", whose gregarious instinct is based on "imitation"; the "symmetry", present in an infinite number of physical and biological phenomena; etc. Without extending in more examples, it can be affirmed that the overwhelming formal multiplicity of the real is only an illusion product of the crossing, intersection, combination, etc., of a few initial forms. In truth the Universe has been made from a few different elements, no more than twenty-two, which support, by their infinite combinations, the totality of existing forms.

Bearing in mind the imitative principle that governs the work of the Demiurge, we can now consider HIS DIRECT REACTION to the presence of Gen.

D - The Hebrew "Sacred Race".

We said that Gral DIVINIZES the hyperborean lineages by PROVING in an irrefutable way the truth of the origin; and that the reaction of the Demons has been to consider them as HERETIC LINEAGE, deserving of the most terrible punishment.

But while the Demons were busy punishing the viryas with the heavy chains of Karma, very different would be the attitude of the Demiurge. He, according to his characteristic, wanted to IMITATE, and even surpass, the Hyperborean lineages by founding a SACRED RACE that would DIRECTLY represent him, that is to say, that would CHANNEL HIS WILL; and through it, reign over the incarnated spirits. A "sacred race" that rises in the very midst of the peoples condemned to the pain and suffering of life and that, triumphing over them, ends up inflicting on them the final humiliation of submitting them to the Sinarchy of the Demons. Then the Hyperborean lineages, sunk in the mud of spiritual degradation, will exhale their last laments and those cries of pain, those howls of fright, will be the sweet music with which the sacred race will give to their "God" Jehovah-Satan, the Demiurge of the Earth. As we have already said, the Demiurge has attempted this enterprise many times; "the Gypsies", for example, are the ethnic remnant of a "sacred race" that prospered in the last Atlantis, when the Siddhas of the Tenebrous Face subjected the Hyperborean lineages to the Sinarchy of Horror. The incarnated spirits were there precipitated to the most infamous practices: the divine blood was degraded and confused by means of the indiscriminate mixture of races and, what is worse, fertile unions between men and animals were achieved with the help of black magic; thousands of human victims were immolated to satiate the thirst for blood of Jehovah-Satan, worshipped there in his aspect of "God of the infernal armies". Cruelty, collective orgy, various forms of drug addiction, etc., were all "customs" that the Hyperborean lineages had adopted; while in the eyes of the "sacred race" the gaze of the Demiurge shone with joy, the Sinarchy of Horror exercised its tyranny of orichalcum. In such a state of degradation, no one was able anymore to receive the light of the Gral nor to listen to the song of the Siddhas. That is why Christ Lucifer decided to manifest himself IN THE SIGHT OF MEN. He did it, accompanied by a guard of Hyperborean Siddhas, and this determined the end of Atlantis...

But this is an ancient story. In recent times the Demiurge has resolved to REPEAT again, in imitation of the Hyperborean lineages, the creation of a "sacred race" that will represent him and to which will be reserved the high destiny of reigning over

all the peoples of the Earth. With the blood pact concluded between Jehovah-Satan and Abraham, the "sacred race" is founded and its descendants, the Hebrews, will constitute the "chosen people". Just as the hyperborean spirits divinized by the presence of the Gral represent the "heretical lineage" par excellence, the Hebrews, in front of them, will be presented as the "purest lineage of the Earth". Israel, the people chosen by Jehovah-Satan to be His representative on Earth, what titles will they exhibit as IRREFUTABLE PROOF that such is His Will? The Demiurge, following his usual system of "imitating", reasons in this way: "If by the gem of Christ-Lucifer, the Gral, the hyperborean lineage has been divinized, also by a "stone from heaven" the lineage of Abraham will be consecrated. I will place in the world a stone on which My Law will be written as IRREFUTABLE PROOF that Israel is the chosen people, before whom the other nations must humble themselves". Such is the direct reaction of the Demiurge. He chooses from among the dregs of humanity the most miserable people; and after making a pact with them, he makes them "grow" in the shadow of powerful kingdoms. When he decides that the time has come for the "sacred race" to fulfill its historical mission, he "renews the covenant" by giving Moses the key to power. Then Israel, the purest lineage of the Earth, crosses the millennia and marches towards its future of glory, while empires and kingdoms sink into the dust of History. Undoubtedly, the reaction of the Demiurge has been effective and the effects of His Stone, the force of His Law, have been powerful. That is why it is worth asking what is in reality what Jehovah-Satan gives to the Hebrews as an instrument of power and universal domination? We will say it synthetically: the "tablets of the Law" contain the secret of the twenty-two voices that the Demiurge pronounced when he ordered matter and by which all that exists has been formed. The set of symbols contained in the Tablets of the Law is what is known from ancient times as ACOUSTIC KABALA. In Atlantis this knowledge was at first the patrimony of another "sacred race"; but later, the Guardians of the Lithic Art, ancestors of the Cro-Magnon and fathers of the white race, came to master it completely.

"The tablets of the Law" is then "the stone" that the Demiurge has placed in the world as the metaphysical support of the "sacred race", in imitation of the whole "Hyperborean/Gral lineage". However, as in all the "imitations" of the Demiurge, one should not see here a too precise equivalence. The Gral, from the past, reflects for each of the viryas the divine origin and constitutes an attempt of Christ-Lucifer to come to the aid of the captive spirits or, in other words, the influence of the Gral points to the individual and the spiritual. The Tablets of the Law, on the contrary, point to the collective and material; they represent the racial, collective pact between Jehovah-Satan and the Hebrew people and, in addition, their cabalistic content reveals the keys that allow the mastery of all material sciences.

If strategic confusion, incarnation, enchainment to the Law of Karma, etc., are terrible evils afflicting the Hyperborean spirits, the earthly coexistence with a "sacred race" of Jehovah-Satan is undoubtedly the most frightful nightmare, worse even than any of the above-mentioned misfortunes. Because, as of the "renewed covenant" with Moses, the RACIAL enmity between the hyperborean ("heretical") lineages and the sacred ("Hebrew") lineage will be permanent and eternal, with the irreversible disadvantage for the

The first ones that the infernal Will of the Demiurge will express itself irresistibly through the second ones. After the "appearance" of Israel, the viryas are left with the dramatic alternative of returning to the Origin or succumbing definitively. Digging into the Hebrew myth of Abel and Cain, under a veil of slander, an accurate description of the racial and theological enmity between Hebrews and Hyperboreans can be appreciated. In this myth, Abel, who is a herdsman, represents the basic TYPO of the Hebrew; and Cain, the farmer, the figure of the virya. Legend has it that the blood offerings of Abel the shepherd, consisting of the sacrifice of the first-born lambs "with their fat," were pleasing to Jehovah-Satan. 26

Instead, he despised the "fruits of the earth" exhibited by Cain, whom he finally condemned to wear a "mark", a "sign", that betrays his condition of "murderer".

This curious affective criterion of Jehovah-Satan has been perpetuated through the centuries in the hatred that the Hebrews feel towards the Hyperborean lineages, a hatred that, let us not forget, COMES FROM THE DEMIURGO.

It is interesting to learn more about the figure of Cain. According to the Bible, he was, in addition to being a farmer, the first to BUILD WALLED CITIES and the inventor of weights and measures. His descendant, Tubal-Cain (mythical unfolding of Cain himself) was a manufacturer of weapons and musical instruments. If we now observe this figure of Cain, in the light of the Hyperborean Wisdom, we will see that he possesses many of the characteristic attributes of the Hyperborean viryas. First of all, the association of Agriculture with the construction of walled cities is a very ancient Hyperborean strategic formula recently used, for example, by the Etruscans and the Romans, and which has been expressed with perfection by the Germanic king Henry I, the Birdman, idol of Heinrich Himmler and Walter Darré (27). On the other hand, the invention of weights and measures, which the Hebrews attribute to Cain, the Greeks to Hermes and the Egyptians to Thoth, makes it possible to identify Cain with these two Hyperborean Gods. And finally: the accusation of murderer and the condition of manufacturer of weapons, clearly reveals that the figure of Cain represents some FEARFUL WARRIORS, perhaps the BERSERKIR; to betray or indicate that quality surely points to the famous mark. In the Bible, the sacred book of the "chosen people", in the myth of Abel and Cain, the rules of the game are perfectly revealed. In the "preference" of Jehovah-Satan for the Hebrew shepherds, represented by Abel; and in the contempt and punishment of the hyperborean lineages, symbolized by Cain, the metaphysical conflict of the origins appears, but now updated as a cultural and biological confrontation.

The sacred Hebrew race has come to bring the Presence of Jehovah-Satan (CONSCIOUS Presence, different from the PANTEISTIC BLOW with which the Demiurge animates matter) to the plane of human life, of incarnation, of the pain of suffering.

That is why the ancient transcendent enmity between captive spirits and Demons is transformed into immanent enmity between the Hyperborean lineages and the material Universe, since the sacred race is MALKHOUTH, the tenth SEPHIROTH, that is to say, an aspect of the Demiurge.

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26 When evaluating "blood offerings", the figure of the "shepherd" should never be confused with that of the "hunter". The shepherd is the one who slaughters his PREVIOUSLY DOMESTICATED victim. The hunter, on the other hand, like the warrior, obtains his prey after fighting with it and defeating it.

The latter should be understood as follows: ISRAEL IS THE DEMIURG. It is worth clarifying. According to the secret teachings of the Kabbalah and as can be read in the Book of Splendor or SEPHER YETSIRAH, i.e., going to the most reliable sources of Hebrew Wisdom, for the "creation" of the "sacred race" Jehovah-Satan manifests one of his ten aspects or SEPHIROTH. The tenth sephiroth, MALKHOUTH (THE KINGDOM), IS THE PEOPLE OF ISRAEL ITSELF, according to the
official Hebrew texts, which has a metaphysical nexus with the first sephiroth, KETHER (CROWN), which is the supreme Head or Consciousness of the Demiurge (28). In other words: there is a metaphysical identity between Israel and Jehovah-Satan or, if you will, "ISRAEL IS JEHOVAH-Satan".

As we said before, the enmity between the sacred race and the Hyperborean lineages, enmity that we have seen declared in the myth of Abel and Cain, means a confrontation between them and the material Universe, given the character of Malkhouth, a splitting of the Demiurge, that Israel holds. With Malkhouth, the Demiurge has wanted to impose THE KINGDOM of the sacred Hebrew lineage on the remaining peoples of the Earth. If these gentile peoples HAVE FORGOTTEN THE PAST and have submitted to the Plan carried forward by the White Hierarchy, then they will willingly accept the HEBREW SUPERIORITY and the world will march joyfully towards Sinarchy. But,
Woe to those GOYM who do not renounce their hyperborean heritage and persist in remembering the conflict of the origins! There will be no place for them on Earth because with the Presence of Malkhouth, the sacred lineage of Israel, the Demiurge assures their persecution and immediate annihilation. Dramatic destiny of the captive spirit! For millennia REMEMBERING THE ORIGIN, that is, exhibiting a heretical lineage, was punished by the Demons with a strong Karma, and the pain, the suffering, was so terrible that it was eventually forgotten. But, while this degradation was happening, in the bottom of his heart, boiling in his blood, the condemned could participate in the Minne and accede to the GNOSIS; it was his right: if he managed to rise from the swamp of the spiritual confusion, nobody could prevent him from receiving the light of the Gral nor to listen to the song of the Siddhas. With Israel, not even this miserable opportunity of awakening would be possible anymore, because the conflict was posed in biological, racial, cultural terms...: whoever engages in the contest must now risk everything, because when facing Israel, he is facing the Demiurge himself.

Israel is advancing in history with irresistible force. Its great ideas are gradually dominating the culture of the West, in parallel with the growth of its financial power. Who will be able to oppose the combined force of Judeo-Christianity, Judeo-Masonry, Judeo-Marxism, Zionism and Trilateralism?

Who could "pop" the benches of ROTHSCHILD, JACOBO SCHIFF, KUHN AND LOES, ROCKEFELLER, etc.?

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27 In the Third Dissertation, "H. Himmler's Incredible Secret," we will return to this relationship.

28 According to the Kabbalah, Malkhouth, the royalty, becomes SHEQUINAH "after the sin of Adam" and will remain so, as the feminine aspect of Jehovah-Satan, "until the coming of the Messiah". In order not to complicate the commentary, we will use only the concept of Malkhouth.

And who will compete with the Hebrews in the fields of science or art? We have already described in the First Dissertation the fantastic MATERIAL POWER of the Synarchy; against these organized forces, the virya does not stand a chance.

E - Social effect of Strategy 'O'.

That is why, in the face of such formidable power, the only valid strategic alternative is racial confrontation: to the sacred race of Jehovah-Satan to oppose the hyperborean lineage of the captive spirits. And in this clash of lineages, in this war carried to the terrain of blood, the awakened virya, he who remembers and wishes to return, must listen to the chant of the Siddhas and, following a secret path of liberation, find "the way out", conquer the Vril, and transmute himself into an immortal Hyperborean Divine. He will have thus fulfilled the first part of Strategy "O". But if a charismatic leader, awakened and transmuted, puts himself at the head of a racial community and decides to guide the viryas TOGETHER back to the origin, he will be able to apply Strategy "O" in its totality, taking advantage of the presence of the General. In this case the leader will raise the Total War against the demonic forces of the Sinarchy, but especially he will exert his maximum pressure ON THE SACRED RACE, since it represents DIRECTLY the enemy, that is, the Captivating Demiurge. However, only in modern times, when the universal presence of the Synarchy and the power of the sacred race will be in evidence, will it be possible for some Great Chief to correctly identify the enemy and declare Total War against them. The irreconcilable enmity between the sacred Hebrew lineage and the heretical Hyperborean lineage could be exemplified by considering the infinite number of times confrontations have occurred and describing the various results. We can be sure that there would be material to fill several volumes, which is why we must be prudent and refer to what is strictly necessary for the understanding of the "O" Strategy of the Siddhas. It is with this criterion that we will consider only one example, but an example that will be highly clarifying. The Hyperborean lineages, from the most remote antiquity and whatever the historical time or the country considered, have always agreed that human society should be organized around three main functions: royal, priestly and warrior. The HARMONY and INDEPENDENCE of the three functions would guarantee a certain balance appropriate for times of peace and prosperity, that is, WHEN SOCIETY PROGRESSES MATERIALLY TOWARD THE FUTURE. In different epochs of

In their history, very many peoples of hyperborean lineage experienced brief periods when the balance of the three functions allowed them to enjoy that social tranquility, mediocre and courtly, which in reality concealed a total absence of charismatic contact between the mass of the people and their leaders, a typical situation characterized by general indifference (29). When a society is stabilized in this way, the White Hierarchy of Chang Shambhala affirms that it "evolves" and "progresses". It is t h e r e f o r e in the interest of the Demons to bring humanity to a state of permanent equilibrium of the three functions, for what purpose? To prepare the advent of Sinarchy (30), that is, the Concentration of Power in the hands of a Secret Society or occult brotherhood. What is the purpose of concentrating power in the hands of beings who act in the shadows? The answer is related to the manifestation by the Demiurge of MALKHOUTH, the sacred race: THE POWER OVER NATIONS BELONGS TO

(at this stage of the Kaly Yuga) TO ISRAEL AS THE INHERITANCE OF JEHOVAH-SATANAH AND

PROOF OF ITS THEOLOGICAL LINEAGE. WHILE THE TIME OF ISRAEL IS COMING, THE SYNARCHY WILL BE THE RULER OF THE POWER CONCENTRATED BY THE WHITE HIERARCHY.

It is understandable that the Siddhas, faced with such a conspiracy, seek to destabilize the synarchic equilibrium of societies and charismatically influence the viryas in order to awaken one of them and transmute him into a hyperborean leader. Such is, fundamentally, the objective of Strategy "O". That is why the song of the Siddhas calls unceasingly in the pure blood and the Gral is a permanent presence that shows, to whoever wants to see it, the reflection of the divine origin of the spirit.

But it should not be believed that Strategy "O" is successful only when a real transmutation of virya into immortal Siddha takes place; that is undoubtedly the most important success; but it is not very frequent, especially in the case of leaders or conductors of peoples. There are other cases, however, not as showy or evident as a transmutation, but whose beneficial influence in the organization of societies has motivated that they are also considered as successes of the "O" Strategy. We refer specifically to those leaders who, with a certain degree of unconsciousness, listen to the charismatic chant and intuit some principles of the Hyperborean Wisdom. As they are not fully awake and ignore the origin of the "message", they proceed to apply the strategic principles in the government of their peoples, taking them as their own invention.

We could give many more examples, but it will be of particular interest to us to consider the case of those who have "discovered", without knowing it, the principle of encirclement.

When a leader's mental structure has incorporated the "principle of encirclement", his pure blood, and with it the chanting of the Siddhas, impels him to apply the "law of Encirclement" in all his concrete acts.

Thus, from particular societies to political, philosophical, moral theories, etc., conceived and executed according to the law of encirclement, within the framework of the "O" Strategy, arise. A typical example is the idea of the "Universal Empire". It is worth commenting on it.

When Strategy "O" succeeds in awakening the divine nature in some leader, it is feasible that his subsequent activity will provoke notable social changes. If he is a king, that is to say, if he holds the regal function, he will advance ghibellinely over the priestly function and, with the support of the warrior function, he will try to expand the limits of his State. If the leader is a notable warrior, he will not take long to wear the crown and then, crushing the priestly function, he will devote himself to the task of organizing a military State.

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29 The reversal of this social apathy requires the use of a Hyperborean Mystique, a matter that will be discussed at length in book 4.

30 The word Synarchy etymologically means Concentration of Power, from SYN = concentration and ARKHIA = power.

In most cases the imbalance of the three functions is at the expense of the priestly function, which is usually lunar and synarchic. The important thing is that the leader, king or warrior, in applying the law of encirclement in his vision of society, concludes The universal State of Accad; the Empires of Assyria and Babylon; the Great Persian Empire, destroyed by Alexander the Great; the Roman Empire; etc., have been conceived in the same way: by the application of the law of encirclement, within the framework of the "O" Strategy, which the Hyperborean leaders have made in the course of the millennia. We cannot fail to mention that many "modern ideas" register the same procedure in their conception: such as the different variants of "nationalism", fascism, phalangism, national socialism, "federations" and "confederations", etc. These and many other political theories are the product of the application of the law of encirclement by some modern leaders. In the case of "fascism", National Socialism, etc., it is evident that they have a very close connection with the very ancient idea of the Universal Empire, which eloquently explains why such ideologies have been persecuted to annihilation by the sacred race and the forces of the Synarchy. It is precisely because the idea of the "Universal Empire", which is hyperborean and arises from the application of the law of encirclement, is irreducibly opposed to the idea of the "Universal Synarchy" propitiated by the White Hierarchy of Chang Shambala, and carried forward in favor of the sacred race. We had proposed to give an example of the irreconcilable enmity between the heretical Hyperborean lineage and the sacred Hebrew lineage; and this has been made manifest in the opposition between Universal Empire and Synarchy, that is to say, between their respective ideal conceptions of society. Armed with these keys, anyone can review history and draw their own conclusions; it is therefore not necessary to insist further on it.

F - Jesus Christ, demiurgical imitation of Kristos Lucifer

We said before that the "sacred race" was created by the Demiurge in IMITATION of the Hyperborean lineages, and we showed that the "Tablets of the Law" and the terrible knowledge with which they were written, were given to the Hebrews in the MIMICRY of the General. We may now add that the "imitation" did not end there; on the contrary, for centuries an infernal historical falsification was prepared which in fact came to signify a grievance infinitely more offensive than the imitation of the Hyperborean lineages or of Gral. We are speaking of the usurpation, vulgarization and degradation perpetrated against the divine figure of Christ-Lucifer. We have already mentioned that, during the days of the greatest spiritual decadence of Atlantis, Christ-Lucifer MANIFESTED HIMSELF in the sight of the lost viryas. His Presence had the virtue of purifying and orienting many viryas who, thanks to this descent into hell performed by the Gallant Lord, were thus able to undertake the path of return. However, the cowardly reaction of the Siddhas of the Tenebrous Face, who resorted to the use of black magic to prevent the rescue, finally led to an all-out war that only ended when the last Atlantis had disappeared. And although the Atlantean continent disappeared, devoured by the waters, and thousands of years of barbarism and strategic confusion erased these events from history, it is no less true that the drama experienced was so intense that it was never completely obscured in the collective memory of the Hyperborean lineages. Therefore, when the Demiurge conceived the sinister idea of crudely imitating the redemptive image of "Christ-Lucifer descending among men", it was inexorable that such infamy would unleash irreversible changes and definitive confrontations.

What was the Demiurge's intention this time? Incredible as it may seem, he wished to produce, in IMITATION of the hyperborean transmutation, A LEAP in humanity. But let us not be too much astonished: what was sought was a leap forward, TOWARD THE FUTURE; and above all, it was intended to BIND the members of humanity, without any distinction of race or religion, to a universal PSYCHOLOGICAL TYPE, that is to say, to a COLLECTIVE ARCHETYPE. That archetype, of course, was that of the HEBREW RACE; for what was ultimately intended was to JUDAIZE mankind and prepare it for the World Government of the Synarchy.

In order to carry out such an ambitious plan, numerous forces would be set in motion, which would concur toward the figure of the Messiah and make possible his earthly ministry. For the mission of "preparing the vehicle" through which Jehovah-Satan would manifest Himself to men, one of the Masters of the Wisdom of the White Hierarchy was commissioned, who would be known, after His incarnation, as Jesus of Nazareth. Nor was the question of lineage neglected; and so the Master Jesus incarnated in the bosom of a Hebrew family whose genealogy could be traced back to Abraham. But the physical body of the Messiah would possess a different constitution from that of a simple Hebrew: Mary would be impregnated "by sight" by one of the Demons of the Hierarchy, the "Angel Gabriel," who actually employs the method of "intersection of fields," one of the three forms of parthenogenesis that exist. The Master Jesus would animate this higher body for thirty years, but it would be the Essene sect that during all that time would be in charge of developing his esoteric potentialities by training him in the secrets of the acoustic Kabbalah. In this task the Essenes would be assisted by the Masters of the Hierarchy, and the latter by the Traitor Siddhas; all Chang Shambhala had concentrated on sustaining the Messiah, since on the success of his mission would depend to a great extent the future "evolution" of humanity. If the work of the Messiah succeeded, the whole of humanity would be "civilized", i.e. Judaized, and "barbarism", i.e. the mythological memory of the divine ancestors, would come to an end. The most horrifying part of this conspiracy was that the Demiurge and his Demons were counting this time ON THE BLOOD REMEMBRANCE that the hyperborean lineages still kept of the Christ of Atlantis to "attract" them towards his imitation, the Jesus Christ, and by means of a fantastic confusion to subdue them definitively. With what colossal hypocrisy the swindle was planned and executed! After Jesus Christ who would be able to distinguish between the Christ of Atlantis and his caricature? Only a few have suspected the deception, Gnostics, Manichaeans and Cathars; and against them has fallen the anathema of the Dark Forces, persecution and annihilation. The fact is that this Jesus-Christ, as the Judaic archetype that he is, allows many interpretations, all "legal", according to the convenience of the Synarchy: there is a redeeming Christ; a Christ of mercy; a Christ "to come"; a Christ-God; a Christ-man; a social revolutionary Christ; a Cosmic Christ; an Avatar Christ, etc. What no one will ever be allowed to conceive (or "remember") is a Christ-Light, i.e., a Christ-Lucifer. After Jesus Christ that will be the greatest sin, the greatest heresy and the deserved punishment will be exemplary punishment. "In the year 30 of the "Christian era" the Word became flesh and dwelt among men". He by whose Word the world was created, put on the garb of his Hebrew Archetype, Malkhouth, and manifested himself to men in the person of Jesus of Nazareth. Phenomenon of the

Phenomena, Wonder of wonders, what a prodigious spectacle it must have been to see the Demiurge made man! We must recognize that this time there is an undeniable quality in his infernal idea of imitating the Christ of Atlantis and taking advantage of the blood memory of the viryas. The result is there for all to see. Little by little the peoples came out of "barbarism" and "civilization" reached the farthest corners of the Earth. And men, slowly but inexorably, have been adapting to the Jewish psychological pattern.

How was this success achieved? By what collective alchemy did the ephemeral life of Jesus Christ manage to influence the peoples for millennia until it led to their complete Judaization? Was it only the blood memory of the Christ of Atlantis that determined such an outcome or were there other hidden factors that contributed to the confusion of humanity and its present Judaization? Without going into too much detail, since the subject goes on for a long time, we can say that the Hebrew Archetype of Jesus Christ, which was, like all archetypes, in an Archetypal Plane or Psychosphere around the Earth, was PRECIPITATED TO THE PHYSICAL PLANE or UPDATED during the incarnation of the Demiurge in the body of Jesus of Nazareth. Such an actualization of the Malkhouth archetype means that a PERMANENT FORCE has been established ON EARTH, which acts in a manner equivalent to the gravitational one, "pushing" man towards the JUDAIC FORM (MORPHE). This is due to a reason WHICH IS ALSO A TERRIBLE SECRET: JESUS CHRIST HAS NOT BEEN DISINARNED! On the contrary,

has been situated since then "in the center of the Earth", next to the King of the World, radiating from there his "archetypal power" (today we would say "genetic information") in infinite geotopocentric axes that start from the terrestrial center and cross the spinal column of men. This is the permanent archetypal force of Jesus Christ. But it is not the only one: an EMOTIONAL Judaic influence also acts on man, irradiated from the "chosen people" of Israel itself, since the sacred race is part of the occult anatomy of the Earth, fulfilling the function of HEART CHAKRA or ANAHATA CHAKRA. Regarding the last question, it is worth noting that the "animal-man" or pasu, created by the Demiurge millions of years ago to "evolve" according to the Plan followed by the seven kingdoms of nature, naturally tended to form a TYPO that responded to some basic archetypes. However, since the year 33 of the Christian era, it can be assured that the Judaic archetype of Jesus Christ is now the psychological archetype of the pasu, that is, the TYPO towards which it tends by evolution. This means that, in the viryas, who possess by the ancient Mystery of Love an animal inheritance, the tendencies of the pasu will unconsciously drive him toward the Jewish archetype. Only purity of blood will be able to avoid the predominance of the animal tendencies of the pasu and the consequent danger of corresponding psychologically with the Judaic archetype. We have already shown how the Demiurge took the original conflict to the terrain of racial confrontation, after creating the sacred race in imitation of the hyperborean lineages divinized by the Gral. Now we have just seen how a new imitation, this time of Christ Lucifer, has meant another destructive advance against the hyperborean lineages. The powerful conforming force of the Judaic archetype of Jesus Christ, acting from the center of the earth in every time and place, has tremendously increased the slumber in which the "blood consciousness" of the viryas has been since ancient times. On the battlefield of blood two esoteric forces are now fighting without quarter: the chanting of the Siddhas and the tendency

archetypal Judaic Jesus Christ. And the "awakening" has become, then, a terrible and desperate struggle waged inside and outside each one of us, UNCONSCIOUSLY AT LEAST. That is why, after Jesus Christ, it will no longer be possible to qualify neither peoples nor organizations, but it will be necessary to pay specific attention to the degree of confusion of men. This must be so because in many cases entire synarchic organizations may fall under the command of a man suddenly conscious of some hyperborean principle (product of the esoteric struggle that is being waged within them), who could even "twist" momentarily the course of the latter. And vice versa, in other cases it may happen that a group qualified as "hyperborean" is led by more or less Judaized characters. In the extreme we will have Hebrews (Jews of blood) who rebel to Jehovah and try dramatically to recover their hyperborean inheritance, case that can happen with more frequency than it is usually imagined, as well as we will find many times people that "by the Blood" declare to be perfect "Aryans" but that psychologically demonstrate to be more Jews than the Talmud. An eloquent example is to be found in the Catholic Church, in which the worshippers of Jesus Christ and the Demiurge coexist, together with nationalist and patriotic priests who serve the cause of Christ Lucifer and the Siddhas without knowing it. We must therefore be prudent in qualifying human organizations and, even in those that are purely synarchical, always stop to evaluate the degree of confusion of the men with whom we have to deal. It is considered a sign of strategic capacity the ability to locate the "just man", even within a synarchic organization such as Freemasonry, who will be discussed later trying to ISOLATE HIM from the organization in which he militates by appealing to the application of the law of encirclement) in order to be able to ADDRESS HIS HYPERBORROUS PART by means of appropriate symbols.

An example of what we have been saying is the case of the soteriological heresy (31) of Pelagius, also called "Pelagianism". At the beginning of the fifth century, this British bishop began to defend the theory that man, by himself, is sufficient to bring about his salvation. This is possible, according to Pelagius, because "there is in man a principle of spiritual perfection". It is evident to us that in Pelagius the hyperborean lineage predominated. His pure blood soon allowed him to realize that man's "salvation" (his "orientation") depended on "a spiritual principle" (or Vril) which should be "discovered" and "cultivated" inwardly. But where Pelagius' "heretical" position was clearest was with regard to original sin: man has not sinned at all and "if Adam sinned, his sin died with him; it was not transmitted to human offspring". In short, "man is free" and "born without sin"; from there to raising the injustice of pain and suffering, or any other punishment imposed by Jehovah-Satan, there was only one step. Consequently, the persecution against Pelagius began immediately and did not end until his elimination, in Africa; it was carried out by the most important ecclesiastical authorities of his time, which proves the fear that his ideas produced, among whom the Popes Innocent I and Zosimo, St. Jerome and the Gnostic apostate St. Augustine stood out.

At the Synod of Carthage in the year 411, seven propositions, a synthesis of his doctrine, were condemned. It is worth remembering them now to prove that they are derived from the Hyperborean Wisdom. Here are the seven condemned propositions:

1 - Adam, mortal by his creation, would have died with sin or without it.

2 - Adam's sin harmed him alone, not the human race.

3 - Newborn children are in that state in which Adam was before his prevarication (that is: before tasting the forbidden fruit of the Gen.)

4 - It is false that neither by the death nor by the prevarication of Adam does the whole human race have to die and that it has to be resurrected by the resurrection of Jesus Christ.

5 - Man can easily live without sin.

6 - The right life of any "free man" leads to heaven in the same way as the Gospel.

7 - Before the coming of Jesus Christ there were "sinless" men, that is, men who did not sin (32).

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G - The tablets of the Law, the Kabala and the Druids

It is time to ask ourselves: what has become of the Gral and its imitation, the tablets of the Law, after so many centuries of irreducible enmity between Hebrews and Hyperboreans? We will begin by answering the second part of the question. The Tablets of the Law contain the secret of the acoustic Kabbalah, that is, the description of the twenty-two voices with which the Demiurge concretized creation. To preserve this secret from profane eyes, the Tablets were kept in the "ark of the covenant", while an "interpretation" of the acoustic Kabbalah was encrypted by Moses in the first four books of the Pentateuch. The twenty-two Hebrew letters, with which the ciphered words were written, are directly related to the twenty-two archetypal sounds pronounced by the Demiurge, which gives them an inestimable value as a magical instrument. But these letters have a numerical meaning, so that every Hebrew word is also a cipher that can be analyzed and interpreted. This is the origin of the Jewish numerical Kabbalah, which should not be confused with the Atlantean numerical Kabbalah, which referred to another system of alphabetical signs. The interpretation of the esoteric content of Scripture is the object of the numerical Kabbalah; but the knowledge thus obtained must be regarded, from the magical point of view, as far inferior to the mastery of the laws of the Universe which is given by the acoustic Kabbalah.

But the acoustic Kabbalah was "written" on the Tablets of the Law and these were enclosed in the ark, from which they could only be removed once a year for the privilege of the priests. The ark was buried in a deep crypt, under the Temple, by King Solomon, about a thousand years before Jesus Christ, and remained in the same place until the Middle Ages, that is to say for twenty-one centuries. We could add THAT IT WAS THE MANNER IN WHICH IT WAS BURIED that prevented the ark from being found earlier; but this comment will not clarify anything if one does not possess the esoteric keys.

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31 It is called SOTERIOLOGY because it deals with SOTERIA or the means of salvation and sanctification.

At the death of Solomon the kingdom of Israel was divided into two parts. The tribes of Judah and Benjamin, which occupied the south of Palestine, remained under the command of Rehoboam, son of Solomon; and the rest of the country formed by ten tribes, remained under the command of Jeroboam. In the year 719 B.C. King Sargon of Assyria destroyed the kingdom of Israel and the ten tribes were transported, to serve in slavery, to the interior of Assyria. The two remaining tribes formed the kingdom of Judah from which the present-day Jews are descended, to a greater or lesser e x t e n t .

The "ten lost tribes of Israel" did not disappear from history as the self-serving propaganda of the Jews would have us believe, since much more is known about the matter than is said. For example, it is true that there were Hebrews in America and also that a large part of the present population of Afghanistan is descended from the primitive members of the sacred race. But what interests us is to comment that there was a migration of Hebrews to the north, which were led by a powerful Levite caste. After crossing the Caucasus, where they were decimated by hyperborean tribes, they reached the steppes of Russia and there they clashed with the Scythians (they were very inferior in number and practically did not affect their ethnic identity); but the Levite caste did not agree to lose their condition of members of the sacred race by degrading their blood. The Levites remained thus, dedicated to the cult and the study of the numerical Kabbalah, for many years, reaching great progress in the field of sorcery and natural magic. When centuries later the Scythians moved westward, a part of them settled in the Carpathians and on the shores of the Black Sea, while another part continued their advance towards Central Europe where they became known as CELTS. Accompanying the Celts were the descendants of those Levite priests, now known as DRUIDS, who wielded a terrible power obtained from the mastery of black magic. And, as we have already said elsewhere, the alliance between the Druids and the Celts would never end, extending to the present day. How did the Levites of the lost tribe become Druids? That is to say, how did they obtain their sinister knowledge? The explanation must be sought in the fact that THESE LEVITES, which did not happen with other Jewish priests neither then nor later, WERE NOT CONFORMED WITH THE KNOWLEDGE THAT COULD BE EXTRACTED FROM SCRIPTURE. THEY WISHED TO GO TO
THE AUTHENTIC SOURCE OF THE ACOUSTIC KABBALAH. Their insistence and perseverance to realize that purpose, and the fact that they belonged to the "sacred race", moved the Demons of Chang Shambala to entrust them with a very important mission; a mission that required their dynamic intervention in History.

The fulfillment of the objectives proposed by the Demons would redound to the benefit of the Levites because it would allow them to advance more and more in the knowledge of the acoustic Kabbalah. What kind of mission had the Demons entrusted them with? A task that was directly related to their desires: they had to "neutralize" the lithic instruments that thousands of years ago the Cro-Magnon men, Atlantean survivors, had built all over the world. But the Cro-Magnon did not only build megalithic monuments, but their science included other alterations of the environment; and the way in which the Druids were to "neutralize" them ranged from destruction, the engraving of symbols on the great stones, the modification of the dimensions or the analogous construction of "other monuments".

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32 Taken from B. LLORCA Manual de Historia Eclesiástica - Pág. 180, Ed. Labor, Spain.

Over the centuries, the Druids became great masters in the acoustic Kabbalah and we have already seen in John Dee's story how they used to do it when they wanted to "recover" some of the Atlantean lithic transducers. We will speak again, later, about the lost science of the Cro-Magnon and the esoteric mastery of the Druids. While the Druids were marching with the Celts towards Europe, the kingdom of Judah in the Middle East was destroyed by Nebuchadnezzar and its population taken into captivity to Babylon in 597 BC. They were liberated in 536 and twenty years later, in 516, they rebuilt the Temple of Solomon without finding the ark with the Tablets of the Law. In the IV century they were dominated by Alexander's Greeks; and in the II century they allied with the Romans against the Greeks (140 B.C.). After the death of Julius Caesar the Senate of Rome granted the title of king of Judea to Herod I, in the year 37 B.C. and in the first year of the Christian era (or in 4 B.C. if you will) the Savior, Jesus of Nazareth the Christ was born. After Herod I the Romans took away from the chosen people the possibility of having a king of their lineage and placed in power a series of procurators who tried vainly to dominate the growing social unrest. The "crucifixion of Jesus Christ" (which did not exist) or the "fight against the Christians" that are usually given as an explanation for the bellicose and suicidal attitude of the Jews, are not correct; the real cause of the unrest being the fact, sensed by all members of the sacred race, that the Hebrew archetype "would be thrown to the Gentiles". It was palpable to them, by virtue of sharing the substance of the Demiurge, the Judaizing action that would henceforth take place over the whole world. What was not so clear to them was: h o w , after the presence of Jesus Christ, could the old covenant with Jehovah-Satan, the promise that the sacred lineage would inherit power over the other nations, be fulfilled? It would take several centuries and the work of eminent Kabbalistic rabbis for the Hebrews to regain faith in their role in history. But while this time was coming, the patience of the Romans ran out much earlier; in 70 A.D. General Titus destroyed Jerusalem, the Temple of Solomon, and "dispersed" the Jews to all corners of the Roman Empire. With the Diaspora of 70 A.D. begins the modern history of the chosen people, whose culmination is about to occur in our days, when the Synarchy transfers into their hands the totality of the world power. When in 313 Emperor Constantine the Great recognized Christianity as the official religion of the Roman Empire, a difficult time began for the sacred race. The reason was that in the recently Christianized peoples the blood memory of Christ Lucifer predominated more than the Jewish archetype of Jesus-Christ, a fact that almost always led to a generalized anti-Jewish sentiment. Although in the long run the permanent influence of the "geotopocentric ray" of Jesus Christ would eventually triumph over the hyperborean memory, and the masses would end up Judaized, meanwhile the sacred race would be in danger of being exterminated. But the "threat" would soon be averted. Whether there really existed an effective danger against the Hebrews is something to be doubted; for in the 5th century Saint Benedict of Nurcia founded the order into which the "Christian" Druids would enter, en masse, and who from then on would devote themselves to the task of mediating between the Church and the Synagogue. (Regarding the mediating and protective action of the Druids towards the Hebrews, I agree with the theory that Professor Ramirez, of the University of Salta, presented to my neffe Arturo Siegnagel. However, the mission of the Druids went much further, as will be seen, than the simple protection of the sacred race).

H - Analogies between Strategy 'O' and the path of strategic opposition

We said that the Tablets of the Law remained where Solomon had kept them and were only found in the Middle Ages, more precisely in the twelfth century. Our answer does not conclude with this statement; we will have to return very soon, in the next paragraph, to continue with the story. In the meantime, let us try to find an answer to the first part of the question: what has become of the Gral....? Contrary to the question about the Tablets of the Law, which obliged us to refer to facts of History, the question of the General will take us to the strictly esoteric field. But first of all, it should be clarified that the question has been wrongly posed. We have already explained that the Gral is not to be sought; let us now add that it is an object which cannot be appropriated and which, therefore, must still be where it has always been. It is a mistake, then, both to "seek" the Gral and to ask: what has become of him? But, we will ask ourselves,

How will it be necessary to approach this Mystery, then, in order to obtain some additional knowledge, free of paradoxes? The only way, in our opinion, to advance in the knowledge of the Mystery consists in deepening the analogies that link the "origin-oriented function" of the Gral, an external function, with the "secret ways of spiritual liberation" of the Hyperborean Wisdom, which are internal functions, "origin-oriented". In this sense, we can establish a very significant analogy between the "Gral Stone" of Strategy "O" and the "lapis oppositionis" used in the path of "strategic opposition". In the chapter that we have dedicated to the A1 Strategy of John Dee, a description was made of the secret ritual practiced by the berserkir of the S.D.A., based on the path of strategic opposition and the archemonic technique. The archemone that the berserkir had built in the underground crypt, consisting of a "square" or area enclosed by a ring of water, was shown there. By applying the "law of the fence" to the arquémona, it is possible to ISOLATE the square of the Valplads; that is to say, it is possible to FREE AN AREA in the world of the Demiurge (33). But this is not enough; it is necessary for the berserkir to desynchronize themselves from the time of the world and generate a time of their own, inverse, that allows them to HEAD TOWARDS THE ORIGIN. For this they practice the STRATEGIC OPPOSITION AGAINST THE LAPIS OPPOSITIONIS, WHICH ARE SITUATED ON A RUNE IN THE VALPLADS, IN FRONT OF THE FENESTRA INFERNALIS. Our turn

now approach the greatest secret, that which explains the method employed by the Siddhas to MAINTAIN, permanently, eternally if you will, the Gral in the world. Let us begin by inquiring into the following: what is the RESIDENCE of the Siddhas? We can start from a known answer, which we have repeated many times: The Siddhas reside in Valhalla. Such an answer is correct, but insufficient; for one could ask in turn: what is Valhalla? Where is it located? Faced with these questions, two approaches can be adopted; one, to resort to elements of Norse mythology and say, for example, that "on the top of the Iggdrasil Ash Tree" is Valhalla, the place where the warriors killed in battle go to reside, ruled by Wotan, etc." And a

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33 The application by the ancient Hyperborean lineages of this strategic formula has been converted in the Bible into the fable that Cain was the first to "enclose an area and wall it in" (within which he built cities whose economy was based on agriculture).

The second criterion, which seems to us more correct, consists in stripping the answers of folkloric ornaments and expressing them with symbols of the Hyperborean Wisdom, which can be easily interpreted by means of analogies. With this criterion we can immediately affirm that the Valhalla IS THE SIDDHAS' (or Aces') PLAZA RELEASED SOMEWHERE IN THE UNIVERSE OF THE ONE. This square, naturally, has the dimensions of a country and is strongly fortified. In it dwell the Lords of Venus and very many Siddhas and Walkirias, who are permanently preparing for battle as they await the end of the Kaly Yuga and the awakening of the captive spirits. Their countless warrior Siddhas, immortalized with their vraja bodies, form in the ranks of the Wildes Heer the furious army of Wotan, and guard the walls of Valhalla, although the enemy would never dare before such a fearsome hyperborean garrison. The Siddhas have liberated the stronghold of Valhalla by applying, with their Mighty Wills, the law of the encirclement of the stone walls. The conquest of their own time that reigns in Valhalla, and which makes them independent of any "cycle" or "law" of the world of the Demiurge, comes from a marvelous operation of strategic opposition. But what was the stone, the lapis oppositionis that the Siddhas used in their Hyperborean Strategy? Since the Conflict of the Origins occurred, millions of years ago, the Siddhas have been practicing strategic opposition AGAINST A PRECIOUS EXTRATERRESTRIAL GEM PROVIDED FOR THAT PURPOSE BY THE GALLARD LORD, CHRIST LULCIFER. "THAT STONE IS CALLED GRAL".

The analogical relationship between archimona and Valhalla becomes even more evident if we consider that the latter has a "PORTA INFERNALIS", equivalent to the "FENESTRA INFERNALIS" of the former. The porta infernalis is an opening in the wall that is permanently guarded by attentive sentries. In front of the porta infernalis, but outside the Valhalla, that is to say, in "the world", THE GRAL IS SITUATED ON A RUNE; against it, as has been said, the Siddhas practice strategic opposition. It is necessary that we go a little deeper in the description of this disposition because of its extraordinary importance for the approach to the Mystery of the Gral. In the crypt of the S.D.A. the lapis oppositionis were placed ON silver runes ENGRAVED IN THE STONES OF THE FLOOR. Similarly, the Gral, as a lapis oppositionis, WAS DEPOSITED IN THE ORIGIN ON A RUNE AND STILL REMAINS
THERE: ON THE RUNE AND IN THE ORIGIN. This is not a play on words but a property of the Gral that must be carefully examined: the Gral, as a reflection of the origin, cannot become in time like the material "things" created by the Demiurge; in other words, the Gral cannot be in the present. In truth, the Gral is in the remote past, in that time and place in which it was placed, and therefore it MUST NOT BE SEARCHED by employing "movement" (and time) to obtain it, for such an attitude POINTS TOWARD THE FUTURE, that is, in the opposite direction, as we have already explained. But if the Gral is in the past, if time does not drag it to the present with its uncontainable flow as it happens with material objects, and it HAS ALWAYS REMAINED THERE (in the past), how is it that we have come to know about it? And more importantly, how can it ACT in the present, as Strategy "O" PRESCINDING TIME demands? That is, by virtue of what "element" does Gral connect "from the past" with "the present", e.g., with a hyperborean leader? The solution to these problems has constituted since ancient times a dangerous secret... which we are now going to try to reveal.

The enigma is solved by reasoning in this way: although the Gral HAS ALWAYS REMAINED IN THE PAST, a property that only the Gem of Christ Lucifer possesses in the Universe, THE SAME HAS NOT HAPPENED WITH THE RUNE THAT SUPPORTED IT (and
that still sustains it). Here is the great secret: while the Gral, reflection of the divine origin, remains as such "SITUATED AT THE ORIGIN", the rune on which it was established has crossed the millennia and has reached the present. By the way, the rune is "always present", which means: "in any historical circumstance". Let's talk a little about the rune.

It is known as the RUNE OF ORIGIN or the RUNE OF GOLD, but we must clarify that such names not only designate the "symbol" of the rune but also the EARTHLY STONE that was the primordial seat of the Gral. Therefore, when in the Hyperborean Wisdom allusion is made to "the Rune of Gold", what we are really dealing with is a very ancient stone, violet blue in color, in which the Siddhas set a runic sign of gold. It is therefore necessary to know the origin of the stone and the reason for its construction. We have already mentioned on other occasions that in the beginning the Siddhas entered the Solar System "through the door of Venus" and that a group of them, the "Traitor Siddhas", "associated" with the Plan of the Demiurge, provoking later, in combination with the latter, the catastrophe of the captive spirits. The Hyperborean spirits were chained to matter for having fallen into a cosmic trap, the Mystery of Love; but we will not speak of it for now. The effect produced in the evolutionary world of the Demiurge by the assimilation of the confused spirits is what today we would call a collective mutation. To the evil of the imitative arrangement of matter, made by the Demiurge, was then added the evil of the mutation of his Work and the enchainment of the spirits, that is, the modification of the Plan made by the Traitor Siddhas. And in order to "control" such an evil enterprise, the Traitor Siddhas decide to found the White Hierarchy, in which the different devic manifestations of the Demiurge must be organized.

I - Chang Shambhala, abode of the Traitor Siddhas

The "headquarters" of Power, Chang Shambala, is also the key to the collective mutation of the seven kingdoms of nature. Indeed, in what way did the Demiurge maintain THE STABILITY OF FORM ON EARTH and how did he ensure, before the mutation, that the seven kingdoms evolved according to his Plan? There are two principles involved in the execution of the Plan, one static and the other dynamic. The Plan is supported STATICALLY by the archetypes and DYNAMICALLY by the Breath of the Solar Logos. That is to say, it was a FORCE FROM THE SUN (the physical vehicle of the Solar Logos) that maintained the evolutionary impulse in the seven kingdoms of terrestrial nature. Well: to provoke any permanent alteration in the Plan of the Demiurge, IT IS IMPERATIVE TO INTERCEPT THE ENERGETIC CURRENT FROM THE SUN, WHICH, CROSSING THE OCEAN OF PRANA, CONVERCCOMES ON THE
EARTH. To fulfill this condition, the Traitor Siddhas installed themselves from the beginning BETWEEN THE SUN AND THE EARTH, in a FIXED position that never lets pass even one

ray of light (i.e. not even a photon) without first being intercepted. This statement may seem fantastic, and indeed it is; but more fantastic and foolish has been the construction of Chang Shambhala, since what we have described is the "technical" function of the seat of the Power of the Traitor Siddhas. Here is another "secret" that is no longer such, the "location" of Chang Shambhala can now be determined from this fact: it is always between the Earth and the Sun. In reality, Chang Shambalá is very close to the Earth, which will give an idea of its enormous size. However, this is not a whim, but it had to be built this way because of its MODULATING function of the solar genetic plasma. Of course, there will be those who will foolishly say that all this is nonsense, given that "the traditions of Tibet and India" state that Chang Shambhala "is a kingdom located in Asia, between the Altai Mountains, the Gobi Desert and the Himalayas". Undoubtedly, such a comment would constitute a greater nonsense than our claims. In the first place, the so-called "traditions of Tibet and India" are the product of the strategic disinformation that the Hierarchy has deployed for centuries to ignore the truth. And, secondly, let us say that the most serious data of the Tradition (since there is some credible data) always mentions THE LOCATION OF THE GATE OF CHANG SHAMBALA and never the kingdom itself. This subtle distinction is highly suggestive, because the fact that in a certain geographical location there is a door does NOT IMPLY THAT THE KINGDOM IS IMMEDIATELY BEHIND IT! A primitive mind, conditioned by the belief that the straight line is the shortest distance between two points, might understand it this way, and indeed such a thing frequently occurs. But here we are handling the information on another level and therefore we will repeat four verses from the Song of Princess Isa, which we already had the opportunity to know when we studied the story of Nimrod the Defeated:

"But, although Dejung is far away,

its doors are everywhere.

Seven gates Dejung has,

and seven walls encircle it".

These "induced gates" are referred to in oriental legends, which "are everywhere" and lead to a realm that, evidently, does not occupy a simple geographical location. Our reference to such remote events (the perverse association between the Traitor Siddhas and the Demiurge) was intended to serve as an introduction to a fact which we will now emphasize: when the Demiurge agrees with the Traitor Siddhas to cede to them the control of the Hierarchy, he gives them THE TIPHERETH SIGN, which represents one of the ten sephiroth and allows total control over the FORMAL aspects of creation. The sign tiphereth is the symbolic expression of the "material manifestation of the divine archetypes", an aspect usually synthesized as "BEAUTY OF THE DEMIURG". In case it has not been well understood, it is worth repeating that the

Demons of Chang Shambala were left in possession of a sign that represents ALL the tiphereth aspect of the Demiurge, allowing them to access it and share its power. Naturally the sign tiphereth is the key to Maya, the illusion of the real, and therefore the most terrible tool of sorcery. Whoever observes the sign tiphereth, which is quite complex, "from the world", i.e. karmically incarnated, runs the risk of immediately becoming abyssed, losing all points of reference and therefore reason. For this reason, the Hyperborean Wisdom recommends applying the law of encirclement to the sign tiphereth in order to be able to observe it without danger. It is worth noting that in any Hyperborean offensive against the Demons of Chang Shambala, sooner or later a confrontation with the sign tiphereth occurs, since its nefarious influence is relied upon to defeat the viryas.

J - The Valhalla of Agartha, Abode of the Loyal Siddhas

After the Traitor Siddhas received the sign tiphereth and built Chang Shambala, it was no longer possible for the Hyperborean Siddhas to remain on the surface of the Earth. But neither did they wish to leave the Solar System, leaving behind billions of captive spirits. And so they planned Strategy "O". But before, what was the picture of a captive spirit: basically the loss of the Vril and the consequent unconsciousness, that is to say, the loss of one's own time. The enchainment to matter starts fundamentally from the enchainment to the "immanent flow of the consciousness of the Demiurge", that is, from the synchronization to the Time of the World. The captive spirits, bound to Time, would take millions of years to recover their consciousness, if they ever succeeded in doing so. In these circumstances the Siddhas, in a marvelous display of courage and fearlessness, began Strategy "O". The first problem they had to face was to remain "independent" of Time, but not "outside of it," for they would have to follow closely the misadventures of the captive spirits to help them avoid strategic confusion and eventually rescue them. On the other hand, the independence of time was necessary for the Siddhas to preserve their own time, their consciousness of origin, otherwise they would run the risk of also falling into the Great Delusion. But as long as the aeons succeeded one another, the Siddhas should have a pleasant place, fit to be occupied and defended by a garrison of terrible star warriors. These were the main problems; there were others, but we will pass over them in tribute to brevity. The procedure to be followed was as follows. The Siddhas sought a site on Earth suitable for their purposes. As such a site WAS TO DISAPPEAR after the strategic opposition, they did not choose it WITHIN A CONTINENT for that would have perhaps caused a cataclysm (which would further delay the fate of the captive spirits). Instead, they searched among the islands and chose one of them, located in what today would be the extreme north, but which in those days was a tropical zone, proceeding immediately to CLOSE IT. Being a huge island, the work to be done to build a cyclopean stone wall around its perimeter would seem today an impossible task. But the Hyperborean Wisdom that the Siddhas had at their disposal gave them the solutions to quickly finish such work and in a short time a colossal wall transformed the paradisiacal island into an impregnable fortress.

It is not possible to describe the extraterrestrial architecture of the walls, because we would get lost in explanations and we would not advance much; we will only say that, in some sections, the construction was similar to the pre-Inca fortress of SACSAHUAMAN (near Cuzco, in Peru), but such similarity, we must also say, was very approximate since Sacsahuaman is still TOO HUMAN. In the wall they practiced only one opening, something that will surprise those who do not know the strategic principles of the Hyperborean Wisdom. And outside this opening, which we have already named with a modern denomination: PORTA INFERNALIS, the GOLDEN RUNE was placed.

The time has come, then, to return to the greatest Mystery. The Great Chief, Christ Lucifer, boldly installed in an unthinkable place, behind Venus, as Black Sun or expression of the Origin, decided to respond to the vile conspiracy of the Traitor Siddhas with an act of war. It was to fulfill His Will that the Hyperborean Siddhas occupied the island and walled it off, initiating Strategy "O". But the purpose of Strategy "O" was to "awaken" and "orient" the viryas, individually or racially, as we have already said; then, what was the "act of war" with which Christ Lucifer responded to the treason of the Siddhas of Chang Shambala? The hyperborean gem, removed from the forehead of the Gallant Lord and seated in the world of the Demiurge, would prevent the Demons from denying the divine origin of the spirit, since its untarnishable brightness would at all times give off the reflections of the Primordial Homeland. The Gral, by divinizing the hyperborean lineages, constituted the greatest challenge; for he threatened to send the infernal plans to failure. The conflict would be, from then on, eternally posed by anyone who managed to awaken, whatever the hell he was in, since the Gral would be seated in the physical plane, that is, in the lowest of the infernal regions, and HIS SHINE WOULD BE SEEN FROM EVERY CORNER OF THE WORLD, including the astral plane and all those "purgatories" that the Demons prepare there to deceive the spirits; even in those very subtle planes of the monads emanated by the Demiurge, where there are also hyperborean spirits completely idiotized, who have been made to believe that they "must remain there while their denser "other bodies" evolve". Finally, the Gral was, if we may use the metaphor, a gauntlet thrown in the face of the Demons, for a challenge to which the latter, because of their cowardice, would not be able to respond. But it was not so simple to make the Gral, once he had entered the physical plane, remain simply located in one place, for example, on an altar. Because of its timeless character, as a reflection of the Origin, the Gral, as a true universal diluent, would pass through everything and would be lost from sight... especially if for those who looked at it the TIME OF THE WORLD PASSED BY. The Gral cannot be seated on any substance that flows at the impulse of the Breath of the Logos, that is to say, that flows temporarily, because it would be lost IN THE PAST, SINCE ITS ESSENCE IS ALWAYS IN THE ORIGIN. What to do? There is
to "prepare" a material seat in such a way as to support it (the General) EVEN IF IT REMAINS IN THE PAST AND EVEN IF THE TIME OF THE WORLD GOES BY
EFFECTIVELY FOR THAT SEAT. Can such a thing be constructed? Only if between the substance of the seat and the Gral a sign THAT NEUTRALIZES TEMPORALITY is intercalated. This means that the sign must represent THE REVERSE MOVEMENT to that employed by the Demiurge to construct the Solar System (34).

Such a sign, which is the height of heretical symbols, was employed by the Siddhas to construct the seat of the Gral, which we have called the GOLDEN RUNE. Attention to this because we will say it only once: FROM THE GOLDEN RUNE, which is a very complex sign and of tremendous magical power, IS DERIVED, PREVIOUSLY MUTILIZED AND DEFORMED, THE SWASTIKA RUNE, of which so much nonsense has been written. To build the seat of the General, a violet blue crystalline stone, similar to an agate, was chosen. In its upper part, in a slightly concave area, a golden rune was skillfully chiseled by the Siddhas. And once the seat was completed, it was deposited outside the walls of the island, in the direction of the porta infernalis, but many miles away, in a continental region. It will be difficult for anyone to imagine the marvelous spectacle of the Gral descending into the seven hells. Perhaps if one thinks of a green ray, of blinding brightness and gnostic influence over the seer, before whom the Demons turn their fierce faces frozen with fright; a ray that, like the blinding blade of an invincible sword, goes tearing through the four hundred thousand worlds of the Deception, searching for the heart of the enemy; a green flying serpent bearing between its teeth the fruit of Truth, hitherto denied and hidden; if one thinks of the lightning, of the sword, of the fruit, of the serpent, it may thus be possible to intuit what happened at that crucial moment when the truth was brought within reach of the captive spirits. Yes, because since the Gral settled on the Golden Rune, the Tree of Science was planted within the reach of those who, completely confused, lived in hell believing to inhabit a paradise. From now on they could eat of its fruit and their eyes would be opened! Hallelujah for Christ Lucifer, the Serpent of Paradise! Hallelujah for those who ate of the forbidden fruit: the awakened and transmuted viryas! What was the next step of the Siddhas? Prior to the fall of the Gral, but when this phenomenon was already occurring on other planes, they applied the law of encirclement to the walls of the island ISOLATING THE INSIDE AREA FROM THE OUTSIDE. To understand the effect that such a strategic action produced, it must be kept in mind that THIS WAS THE FIRST TIME THAT A PLAZA IN THE SOLAR SYSTEM HAD BEEN RELEASED. When a ring of fire seemed to erupt from the imposing walls and was no longer seen towards the interior of the island, enveloped in a strange vibratory and flaming cloud, the Demiurge began to feel his substance amputated. The strategy of the Siddhas aimed at winning not only the flat area of the island but also its relief, its mountains and valleys, its lakes and forests, its vegetables and animals; the island, a vast country, was also a gigantic Noah's ark that should receive for millennia the viryas who managed to awaken and escape from the material chains and also those who had been transmuted fighting to death in the battles. A whole country subtracted from the immanent control of the Demiurge was a new experience, but, however this might have been possible, the truth is that the island was still there: hidden by a barrier of fire, but in the same place. That is why the reaction of the Demiurge made the Earth tremble, seeking to somehow affect that incomprehensible phenomenon and regain control of the "square". Terrible tidal waves shook the adjacent seas and winds never seen before blew uselessly against the titanic walls; the sky was darkened by clouds of ash from suddenly awakened volcanoes and the bottom of the ocean threatened to split and try to swallow the "liberated" island. The world seemed to have gone mad, displaying the terrifying spectacle of

all the forces of nature "out of control" when, "as if it were the height of abominations", the General descended to Earth35.

What could we add to give an idea of what happened there? We have already said that it is very difficult to describe (and even mention) an event that generated a perpetual irritation in the Demons. Perhaps this comment will say something to someone, which we doubt: "as the Gral fell upon the Earth, beyond the three hundred and seventy thousand worlds, the Great Face of the Ancient One uttered a howl of horror that IS STILL HEARD REVERBERING in the confines of the cosmos". No sooner had the Gral settled on the Golden Rune than the Siddhas practiced strategic opposition, and now the walled island became invisible, disappearing forever from the earth's surface. From then on, sleeping men would speak of Valhalla, the abode of the Gods, and also of Hyperborea, the "island swallowed by the sea", since the original myth, charismatically transmitted by the Siddhas, has suffered different falls in exotericism due to the blood impurity of the viryas.

K - Commentary on the Golden Rune or Sign of Origin

The question that initiated the preceding esoteric commentary, let us remember, said: what has become of Gral ....? As an answer we obtained that it is wrong to inquire about the Gral since it is virtually THE ORIGIN, and has never moved from there. Its seat, on the other hand, the Golden Rune, has the dimensions of a material object and it is to be assumed that, to a great extent, it is affected by physical laws. We can then rephrase the problem: What has become of the Golden Rune, does it still hold the gem of Christ Lucifer? In the latter case the answer is affirmative: the Golden Rune has been since then the seat of the Gral, a situation that has not changed at all in modern times. As for the first question, we must understand that it would be an impossible task to summarize here the complete itinerary followed by the Golden Rune up to our days; this would force us to mention disappeared civilizations and, many of them, completely unknown to the official culture. We will refer then to historical times, starting by establishing some guidelines that will allow us to face the problem in a correct way, thus avoiding many superstitions or misinformations.

1st - The Golden Rune has often been confused with the Gral. Indeed, we have already explained why the Gral should not be sought. However, on some occasions there really HAS BEEN TRANSPORTATION and it has been thought, with good reason, that it was the Gral. But the Gral IS NOT AN OBJECT OF WHICH ONE CAN TAKE APPROPRIATE, AND
LET ALONE MANIPULATE OR TRANSPORT. In all plausibility, what has been transported is the Golden Rune, within the framework of a racial strategy. In this case, we cannot attribute the confusion solely to the enemy's strategic action because, in the degradation of the ancient hyperborean myths, the major responsibility falls on the blood impurity of the viryas.

2º - The presence of the Golden Rune among the members of a community of hyperborean lineage has the virtue of favoring the charismatic bonding and legalizing the leadership of its leaders.

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34 *Physical movements must be discarded: Here e=dv/ dc. Here we will refer to "other kind of movements".*

3º - The presence of the Golden Rune is the presence of the Gral; and the people to whom the Siddhas have entrusted its custody is WITHOUT DOUBT, at that moment, the purest hyperborean lineage of the Earth.

4º - To certify if a certain people has been in possession of the Golden Rune, it is necessary to study its hyperborean architecture of war: THE POSSESSION OF THE GOLDEN RUNE REQUIRES THE CONSTRUCTION OF STONE STRUCTURES WITH PECULIAR TOPOLOGICAL PROPERTIES. Such constructions may NOT LOOK as if they were made for war, but such appearance is due exclusively to the ignorance that exists about the Hyperborean Strategy. An example is the "castle" of Montsegur, on Mount Thabor, in the French Languedoc. This construction, which is far from being a fortress, was erected to allow the Hyperborean sect of the Cathars to RECEIVE AND PRESERVE the Golden Rune. The principles that predominate there are those of the "law of encirclement" and of the "strategic opposition", being useless to pretend to make of Montsegur an astronomical observatory or a solar temple. But as the architecture of Montsegur has been designed IN FUNCTION of the Golden Rune, whoever does not pay attention to this key will never reach any positive result.

5 - It is necessary to distinguish between the seat of the Gral, which we call the Golden Rune, and the Sign of Origin, which the Golden Rune represents. We said that on the violet blue stone the Siddhas set a golden figure and we call the whole (stone and figure) Golden Rune. But the Sign of Origin, which was chiseled in gold and set, possesses by itself the particular power of presenting "affinity" with the Gral. That is why many Hyperborean lineages, which did not attain the high honor of guarding the Golden Rune, received instead the Sign of Origin as a reward for their purity of blood and recognition of the efforts made in their Strategy. This is how the Sign of Origin had, over the course of history, a particular proliferation among certain lineages that proudly incorporated it into their banners. Naturally, the leaders tried at first to partially veil its symbolic content by simplifying the figure, that is to say, by removing some suggestive elements; but, after the fall into exotericism and vulgarization, THE TRUE ASPECT of the Sign of Origin was forgotten; we have already said, for example, that the Swastika proceeds by mutilation and deformation of that primordial sign. H o w e v e r , in many cases, due to the extraordinary blood purity of some lineage, the Sign of Origin was exhibited in full, allowing the leaders to use their enormous power to project the light of the Gral over the mass of the people. We could give several examples of Asian communities bearing the Sign, but we have at hand the case of the SAJONES who had engraved the Sign of Origin on a tree trunk which they considered the column of the world (UNIVERSALIS COLUMNA). The end of such an audacious determination deserves also a comment. When in 772 Charlemagne conquered Erbury, he quickly proceeded to destroy the IRMINSUL trunk and to execute five thousand members of the Saxon nobility. Not content with this, after three decades of heroic resistance, the Saxon race, of the purest Hyperborean lineage, was totally "Christianized" (after the execution of its purest offspring). We have learned that many educated Germans consider this dreadful Carolingian campaign "fortunate". Thus Professor Haller is unblushingly of the opinion that "without the submission of the Saxons there would be no German nation today" (36); for "for the historical development of the German nation as it is today, the incorporation of the Saxons into Charlemagne's Empire was an indispensable precondition" (37).

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35 According to the Hyperborean Wisdom, "two WINGED Siddhas, lieutenants of Christ-Lucifer, accompanied the General in his descent".

This generalized opinion is based on the "a posteriori" analysis of the historical facts and therefore, considering that the extinction of the Carolingian dynasty made possible that two hundred years later the Saxon blood arrived with OTON I to take the lead of the western world, it is taken for granted that the domination and "conversion" of the Saxons was "necessary" and positive. Here is OUR opinion: The Judeo-Christianization of the Saxons represents the hardest blow that the Infernal Powers dealt to the Hyperborean lineages in the Christian era, even greater than the conversion of the Vikings, the Celts or the destruction of the Cathars, only comparable to the annihilation of the Gothic kingdoms. And the destruction of the IRMINSUL tree, with the loss of the Sign of Origin for the West, is a catastrophe very difficult to evaluate.

6th - It is not essential, nor even necessary, that the Golden Rune be found in the bosom of a people for the influence of the Gral to act upon it. The Gral acts on the viryas FROM THE ORIGIN, a property that cannot be affected by any physical variable, wherever the Golden Rune is located. It is therefore to some extent absurd to attribute to this or that people to have reached "a high degree of civilization" because "they were in possession of the Gral"; since the Gral cannot be in the possession of anyone, for it is, by the disposition of the Gallardo Lord, proof of the divinity of ALL captive spirits. What a people can have IN CUSTODY is the Rune of Gold, but only as a prize and recognition to a racial purity obtained PREVIOUSLY. That is to say that the fact of having in custody the Golden Rune is not the cause of the greatness of a people, but, inversely, the purity of its lineage made it worthy of the high honor of being the depositary of the seat of the Gral. But, although the Golden Rune is ONLY GIVEN TO THOSE WHO DESERVE TO HAVE IT, it is certain that its close presence affects the environment creating a mutant microclimate. That is why the Siddhas usually deposit the Golden Rune, during the dark ages, in appropriate places to influence the less confused lineages.

7º - From all that has been exposed up to this point, we can deduce the capital importance that it would have for a community of hyperborean lineage to obtain the custody of the Golden Rune. It is therefore necessary to deal in detail with this possibility, which we will do in the next chapter when dealing with the A2 Strategy of the Siddhas. However, before considering Strategy A2, we must be clear about a fundamental concept, which is readily apparent from the preceding conclusions. The problem can be summarized in the question:
Why does "the king" (or whoever holds the regal function) need to find the Gral (i.e. the Golden Rune)?

L - El Gral as "Tabula Regia".

Next, we will invite you to a brief reflection on the attitude to be adopted when becoming aware of the Siddhas' events; and then

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36 Prof. Johannes Haller - The Entry of the Germans into History - P. 99, U.T.H.A., Mexico.
37 *Haller - OP.CIT. P. 101.*

We will give an answer to the problem by going a little deeper into the symbology of the Gral. A deep meditation on the symbols we are presenting is required to grasp their ultimate content, which must always be perceived as dramatic and tragic, full of spiritual urgencies. No one who has become aware of the incredible sacrifice made by the Siddhas in maintaining the Gral in the world for millions of years through strategic opposition, that is, through a constant and continuous act of Will; no one who has understood it, we repeat, can remain impassive, in the midst of confusion, without experiencing the urgency to free himself from the chains of the Demiurge and leave, trying to alleviate, in some way, the task of the Siddhas. No one who proves with his blood the truth of these symbols will be able to avoid that honor, the only moral of the virya, urges him with insistence to "abandon everything" and leave. But that departure will be "with weapons in hand", like Nimrod and Wildejäger, ready to give battle without quarter to the Demons and feeling that the blood has been ignited by the "Berserkir fury", by the "original hostility" towards the Work of the Demiurge, transmuting the weak organic substance of the physical body into vraja, the incorruptible matter. It is the least that the virya can do to respond in some measure to the help that the Siddhas have given to the Hyperborean lineages, making it possible with their Hyperborean Strategy that the Gral GIVES PROOF OF THE DIVINE ORIGIN. Let us go now to the pending question.

The Stone-Gral, the gem of Christ-Lucifer, IS HELD IN THE WORLD BY THE OPPOSITION OF THE SIDDHAS, where it fulfills its function of reflecting the Origin and divinizing the Hyperborean lineages; but, because IT IS TEMPORARILY RELATED TO THE VALHALA, it also points out to every liberated virya a path towards the abode of the Immortals. That path is the one followed by the warriors fallen in battle, the heroes, the champions, guided by the Hyperborean women, those that were promised to them at the beginning of time and that, for thousands of years, because of the FEAR that poisoned their blood, they had forgotten. If the courage demonstrated in the feat has been enough purge, unfailingly She will be there, next to the fallen warrior, to heal his wounds with the icy love of Hyperborea and guide him on the inverse path that leads to Valhalla. AND THAT PATH BEGINS AT THE GRAL. But it should not be thought by this that the light of the Gral aims at the individual salvation of the lost viryas; for this the "song of the Siddhas" and the seven secret ways of spiritual liberation are available. On the contrary, within Strategy "O" the Gral must fulfill the fundamental role of RESTORING THE RULING FUNCTION; that is, he must serve a racial or social purpose. That is why the General will be required in all cases in which an attempt is made to establish the Universal Empire or any other system of government based on the social application of the law of encirclement (monarchy, fascism, National Socialism, aristocracy of the spirit, etc.). The historical facts leading to the "search for the Gral", always similar, can be symbolically summarized as follows. In principle the kingdom is "terra gasta" or the "king is sick" or simply the throne has become acephalous, etc. (There can be many interpretations, but essentially the symbol refers to an exhaustion or decadence in charismatic leadership and a vacuum of power, whether the government is exercised by a king, caste or elite).

The best knights set out to "find the Gral", in an attempt to put an end to the ills afflicting the kingdom and bring back its former splendor. Only one succeeds in "finding" the Gral and restoring the kingdom's well-being, either by "healing the king" or "crowning himself". Curiously enough, the triumphant knight is always presented as "foolish", "pure madman", "naive", but especially as "commoner". The "best knights" are here equivalent to any of the multiple social forces that are ready to pounce on the royal function when there is a vacuum of power. Finally "one of them" triumphs and re-establishes order in the kingdom; "he was the commoner and now he is king, with the approval and consent of the people". In our interpretation this means, evidently, that a "social force" has prevailed over the others (the "other knights") and HAS REPLACED THE EXISTING ORDER (which was in question) WITH A NEW ORDER, unanimously accepted BY THE PEOPLE. But if the problem is reduced to a mere struggle for power, why does the new king (or new elite, aristocracy, caste, etc.) need to find the Gral: BECAUSE THE GRAL CONFIRMS THE ROYAL FUNCTION.

When in times of crisis a new elite or a charismatic leader holds the Power, with intentions of royal restoration, he must hurry to LEGALIZE his situation; otherwise another elite or leader will come to question his titles and will also try to occupy the vacant place, thus following an endless series of battles (political or military). But if there is a struggle for power, NO ONE HAS THEIR CONTROL; and it may happen that in the end the kingdom ends up divided among several factions. It is necessary to settle the question, to consult an infallible judge, an undisputed and transcendent authority. Here is where the need to resort to the General arises. Why the General? Because the General is also the RULING TABULA, the "list of kings"; HE SAYS WHO SHOULD RULE, WHO SHOULD R U L E , BECAUSE HE REVEALS WHO HAS THE MOST BLOOD.
PURE. But this revelation is not simply oracular and arcane, but through the mediation of the Gral, the purity of the leader, his right to lead, will be known by all and recognized by all, charismatically. Hence, the pure madman, of hyperborean lineage, but of plebeian lineage, after meeting the "Gral" is "recognized by the people" as undisputed king. When a hyperborean lineage trusts in the light of the Gral for the election of its leaders, it can be properly said that a dynasty of "Kings of the Gral" will succeed one another. During the reign of one of these, it may happen that the lineage r e a c h e s such a high degree of purity that it becomes worthy of obtaining the custody of the Golden Rune. This is what happened, for example, in the 13th century in the French county of Toulouse, when the Golden Rune was entrusted to the Perfect Cathars. (It will be argued against this statement that the Cathars were Manichaeans, that is, heirs of a Gnostic tradition, and that this is the reason why they were annihilated, there being only a circumstantial relationship between them, the Counts of Toulouse and the Occitan population. Such an argument, of Druidic-modern origin, tries to divert attention from the most important fact of the Cathar epic: their relationship with the Gral. The fact that they were Gnostics, which no one disputes, and that they taught one of the seven secret ways of liberation based on the Song of Amort of the Siddhas, origin of the culture of the troubadours, which few know, does not explain at all their relationship with the Gral. The Gral, in the framework of Strategy "O", has a purely racial meaning. If the Golden Rune was entrusted to the Cathars, it is because they actively participated in collective transmutation techniques, WHICH CANNOT EXCLUDE THE ROYAL FUNCTION, and not simply "because they were of Gnostic affiliation").

M - Hebrew Messiah and Imperial Messiah

A theme connected with the property that the Gral possesses of being Tabula Regia is that of the Imperial Messiah and his imitation, the Jewish Messiah. In principle let us say that one is a Gral King by purity of blood, an absolutely individual attribute that does not depend on race, nor on lineage, nor on any material patrimony. A Gral King exhibits purely personal virtues such as courage, fearlessness or honor, and never bases his prestige on material possessions or the value of gold. The authority of a Gral King, for these reasons, comes exclusively from his personal charisma, which extends to the rest of the people thanks to the "link" that is established between the King and EACH ONE OF THEM, in their blood, THROUGH THE MEDIATION OF THE GRAL: it is the principle of the psychosocial Mystique. That is why a King of the General, IN HIS COMMUNITY, is recognized by the people. Naturally ALL PEOPLES would have their King of the Gral if the action of the Sinarchy and the Hebrew race, with its "Democracy", Socialism, Communism, etc., had not usurped the regal function. In any case, it is worth asking: would there be at the universal level for the hyperborean lineages the possibility of a King of the Gral being recognized by all? This would be a personage of undeniable purity, whose majesty would be evident to all the lineages of the Earth, who could accept or not his power, but to whom they could not deny the right to rule. Well, it is easy to answer then that the only Lord who accredits, for all the Hyperborean lineages, such a right, is Christ-Lucifer. If He were to appear before the Hyperborean lineages, His right TO RULE BY BLOOD (38), based on His undeniable purity, may or may not be accepted, but never denied. But the idea of the Imperial Messiah does not come from mere speculation. It was in the dark days of Atlantis that, in response to the clamor of the Siddhas, the possibility arose that the exalted Presence of Christ-Lucifer might manifest in the sight of men. In those days the confusion of the captive spirits was so complete that no one responded to the chant of the Siddhas or was able to perceive the light of the Gral. That is why the coming of the Imperial Messiah was announced for centuries, the King of the Kings of the Gral, who was to restore the regal function to re-establish the spiritual aristocracy of the hyperborean places and destroy the synarchic Hierarchy imposed by the Demons. The prophecy was finally fulfilled with the arrival of Lucifer, the Christ of Atlantis; but His Divine Presence was cowardly resisted by the Demons of Chang Shambala who resorted to the use of black magic and opened a breach between the infernal regions of the astral plane and the physical plane. From then on, a terrible struggle became generalized, which only ended when the continent of Atlantis "had sunk into the waters of the Ocean". It is not necessary to relate here events that nobody remembers today and that, perhaps, it is not convenient to remember. We will only add that when the Demiurge, as we have already explained, conceives the sinister idea of copying the Presence of the Christ of Atlantis, he also decides to "announce" the arrival of a "Messiah" imitating in his own way the figure of the Imperial Messiah. But the differences are enormous. Here are some of them:

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38 It never hurts to repeat that we are referring to ANOTHER BLOOD different from the physical one. Until we have a better explanation, it is convenient for the reader to take this "blood" in a symbolic sense.

1º - The Imperial Messiah comes to restore the regal function; the Hebrew Messiah comes to usurp the priestly function.

2º - The Imperial Messiah accredits his right BY BLOOD; the Hebrew Messiah accredits his right BY HEART.

3º - That is why the Imperial Messiah will be recognized by the people BY THE BLOOD (charismatically); that is why the Hebrew Messiah will be recognized by the people (Judaized) BY THE HEART (emotionally).

We pose a question: what has become of the Gral and its imitation, the Tablets of the Law, and we provide several elements that contribute to its answer. In summary, we have said that the Gral, from the origin, still rests on the Golden Rune, and we mention that the latter was given in custody, in the 13th century, to the Cathars of the French Languedoc. What has become of the Golden Rune since then? This is what we will try to answer in the following paragraphs when we will expose the A2 Strategy of the Siddhas. And about the Tablets of the Law we said that they remained for twenty-one centuries buried under the ruins of the Temple of Solomon, in Jerusalem, where they were found in the twelfth century. We will also talk about this discovery and subsequent fate in the following paragraphs.

N - Historical A1 and A2 strategies of the Loyalist Siddhas

Strategy "O" is a "general" or totalizing strategy; Strategies A1 and A2 are "partial" or field strategies. Strategy A1, which we initially attributed to John Dee and Wilhelm Von Rosenberg, and which in truth was designed by them as we have seen in the previous chapter, was finally connected with another field strategy, much earlier, thanks to the Roll of Genghis Khan. This other strategy, which we have called "A2" for the sake of simplicity, is carried out IN HISTORY until the middle of the 13th century. From that moment on it loses its validity (for having failed to achieve its objective) and only in the 17th century, with Strategy A1, SOME OF ITS GUIDELINES EMERGED ON THE SURFACE OF HISTORY. We should note very clearly that the General Strategy "O", which is esoteric and transcendent, differs fundamentally from the Partial Strategies A1 and A2 in that the latter are dynamically directed to IMPACT HISTORY. In other words, A1 and A2 are strategies that attempt to divert the "long term" social variables to force the restoration of the regal function; they rely on the action of hyperborean leaders who charismatically guide their people against the synarchic plans, employing war if necessary. These strategies, then, are related to that "racial and collective" part of Strategy "O", that is to say, with the functions of the Gral. Strategy A2, especially, has had to do with the last historical destiny of the Golden Rune, as we will see next.

In order to interpret without misunderstanding the role that the A2 Strategy has played in History, which we are now going to develop, we have synthesized the main arguments in some graphs.

Figure 108 shows how events would have unfolded had Strategy A2 succeeded.

Figure 109, on the other hand, expresses the real strategic situation in the year 1250. For the moment, we will comment on Strategy A2 by referring to these figures.

Later, when it is the turn of Strategy A1, we will use other equally synthetic graphs.

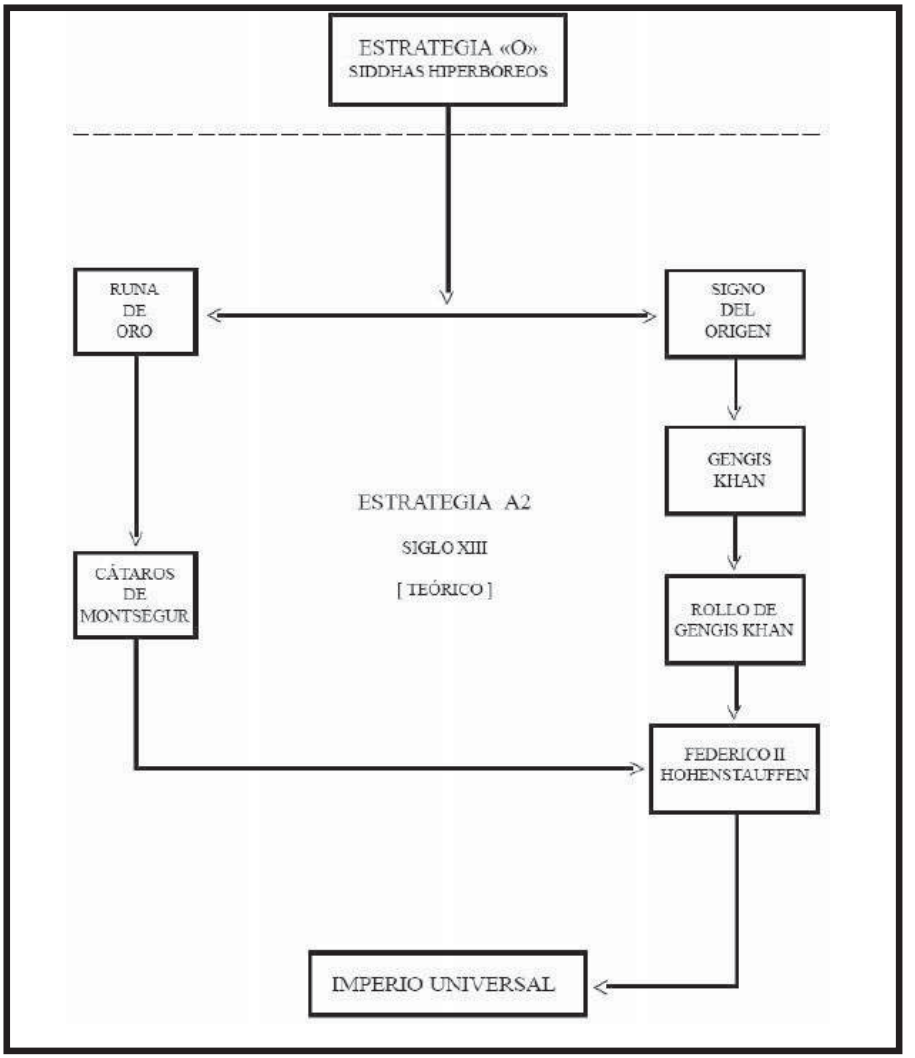

FIGURE 108 - "This is how historical events should have unfolded".

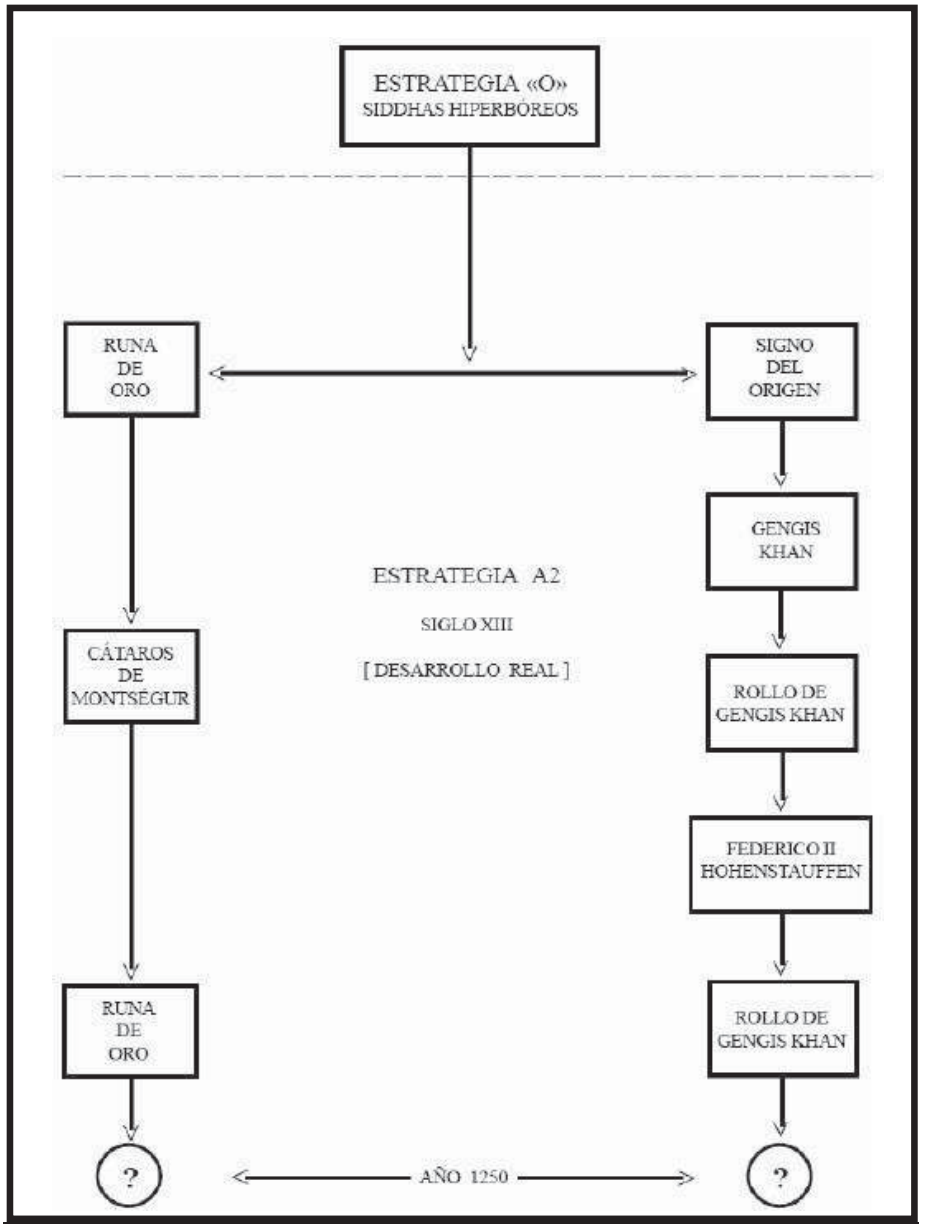

FIGURE 109 - "Instead, historical events happened like this".

VOLUME TWELFTH: FOUNDATIONS OF NOOLOGICAL RUNIC NOOLOGY

A - Noological Runic and Numerical Kabbala

It has been repeatedly affirmed that there are two Kabalahs and that both deal with the creation of the world by the Demiurge The One. One, the Numerical Kabbalah, contains the secret of the ten sephiroths and the 22 sounds; it allows us to obtain the keys to the Collective Psychoid Archetypes (Manu's) and to know the Plans of the terrestrial Demiurge Sanat Kumara or Jehovah-Satanas. The other Acoustic Kabbalah deals with the way in which these Plans can be put into practice (through the mastery of the sonoriferous ether AKASA TATTVA) and allows to elaborate procedures to influence the physical world.

The Numerical Kabbalah facilitates control over crowds and men in COMBINATION WITH CONCRETE ELEMENTS OF THE ACOUSTIC KABALA. The Acoustic Kabbalah enables Thaumaturgy and the exercise of the totality of the occult arts IN COMBINATION WITH SYMBOLIC ELEMENTS OF THE NUMERAL KABALA.
Both doctrines are, therefore, complementary and necessary for magical praxis.

But as the Numerical Kabbalah is the object, almost exclusively, of study by Jewish sages, and the Acoustic Kabbalah, at least in the last 3000 years, is the domain of the Druids, this complementation has not offered problems to two races engendered by Jehovah-Satan, accomplices and executors of the Plan of the Synarchy. But this was not always so. In the Kristian-Luciferic period of Atlantis, during its Hyperborean splendor, the Numerical Kabbalah, which was a theoretical doctrine for the symbolic interpretation of the world, could be studied by anyone. For millennia it was a collective cultural heritage, and so it continued, until the final cataclysm that submerged Atlantis. This is the reason why some surviving ethnic groups, and others who were vassals and inhabited continental lands, possessed and preserved originally kabbalistic knowledge, such as mathematics or astronomy (Egyptians, Sumerians, Mayans, etc.).

Contrary to the vulgarization of the Numerical Kabbalah, in Atlantis the Acoustic Kabbalah was known only to Hyperborean Initiates, while the Luciferic period lasted. Later, when Satanism was a current practice by the Priestly Caste, a great part of the doctrine was lost and, after the collapse, it practically disappeared as "initiatory knowledge".

However, a small remnant of survivors who were neither Negroid like the Egyptians, nor red like the Toltekas, nor yellow like the Mongols, possessed enough PRACTICAL KNOWLEDGE of Atlantean Science to reconstruct the Acoustic Kabbalah, had they so desired. This group is what modern anthropology calls "cromagnon men" and who in reality constitute the true ancestors of the white race.

In Atlantis there was NO IMPORTANT WHITE RACE. The Cro-Magnon was a minor race of viryas taken under the protection of the yellow-race Hyperborean Siddhas who were entrusted, during the Luciferic period, with a collective mission linked to the Acoustic Kabbalah: to be the guardians of the Lithic Wisdom (39). They, better than anyone else, possessed the secret of stone: of carving; of its transport by levitation; of telluric resonance, which allowed to take advantage of the energy currents of the earth; of the construction of rock crystal transducers, whose use as an oracle was also known to John Dee, and which could constitute, depending on the type, a "ray-launching" weapon, a "lamp of perennial flame" and even a "flying vehicle". The lithic technology of Atlantis would seem even today, that we have developed techniques to build solid state integrated circuits with 50,000 silicon crystal transistors, oxides, etc; amazing for the precision and effectiveness it would have achieved.

After the sinking, the white Cro-Magnon people, guided by some Hyperborean Siddhas, are engaged in "stabilizing the formal relief of the earth's surface", making use of the knowledge acquired in Atlantis. It is this people that builds the great megaliths that are scattered near the coasts all over the world, which are not primitive monuments, but very advanced technical instruments. But as long as we do not have a clear idea of what the "sinking of Atlantis" REALLY means, we will not be able to understand the megalithic work of the Cro-Magnons. Perhaps something will become clearer if we consider that what happened WAS NOT A SIMPLE CATACLISM, explicable ONLY by physical causes such as Plato's "seismic" hypothesis or Velikovsky's "aerolite" hypothesis, but the consequence of a terrible war in which the extraterrestrial Siddhas poured all their enormous knowledge. The battlefield was not only the terrestrial surface, for other, more subtle planes of existence were involved in the conflict. Anyway, much is unknown, but it should be kept in mind that AFTER the cataclysm the Earth, which is a living organism, had to be restored in its physiological functionality in order to remain habitable (so that the "kingdoms" of nature would not react "against" man, for example). In this task the cromagnons worked using menhirs, dolmens and cromlechs, and other telluric instruments that will be described later.

It is worth quoting now a page of Louis Charpentier, where he imagines the possible function of the menhirs:

"Some five or six thousand years ago, the Chinese discovered - and perhaps not only they - that the human body is the seat of distinct currents of nervous influences whose courses lie outside all known anatomical conduits."

"In the healthy man, these currents - which are two and of opposite nature - are balanced; but if, for one reason or another, external or internal, they become unbalanced, disease sets in and, with it, one or the other microbe."

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39 That is the origin of the friendship (hyperborean camaraderie) between whites and Mongols; a friendship that today must be discovered and updated: That is the problem faced by the Siddha Anael in Asia, Africa, and Latin America.

"But the Chinese doctors of that time also discovered that it was possible to act on these currents by puncturing some points of their paths by means of needles of xiles - nowadays they are metallic - in order to restore the necessary balance, or to create certain disorders voluntarily. This is the Chinese therapy known as ACUPUNCTURE".

"The same as the human or animal body, the earth is traversed by currents other than magnetic currents and whose nature is not very well known, but which exert their action on the geological layers they pass through and therefore on the vegetation."

"On the other hand, a few decades ago, agronomists tried - apparently with some success - to activate crops by erecting antennas capable of collecting atmospheric static electricity, which was then distributed through the soil by means of various procedures."

"It is not ruled out that the menhir - even if the stone is not a good conductor -, exerts an action of the same order, especially when it is wet, for example, by means of "moon water", that is, dew."

"Then we could think that the menhirs were raised higher or lower according to the intensity of the telluric current, to establish a beneficial balance."

"Very interesting agronomic studies could be undertaken in this direction."
Undoubtedly one is on the right track here. But, as will be seen in the following comments, the terrestrial Acupuncture is only a secondary objective of the megalithic construction.

B - The Guardians of Lithic Wisdom

In order to understand what we are referring to when we speak of the "lithic technology" that the Cro-Magnons applied after the Atlantean cataclysms, we should first consider certain aspects of the human habitat on the earth's surface. But here we will not deal with the ecological habitat, which is dealt with by the natural sciences, but with the PSYCHIC RELATIONSHIPS that man establishes with the ENVIRONMENT he inhabits, and the way in which this habitat has been chosen. For this we must define the concept PSYCHOREGION as "that habitat chosen by man by virtue of a PSYCHICALLY APPRECIABLE TELURICAL QUALITY."

This definition excludes the choice of habitat out of necessity or obligation. Because in his multiple displacements, man USES TO CHOOSE THE PRECISE PLACE where he will build his dwelling, found a city, elevate his soul to God, etc., motivated by transcendent experiences that surpass the mere physiological need to feed or protect himself. Thus a PSYCHOREGION is THE CHOSEN PLACE, par excellence, to perform acts of greater or lesser transcendence.

In principle, the psychoregion can be "personal" or "social". We wish to climb a hill; WE CHOSE A CERTAIN ONE, among many others in the mountain range. This choice was influenced by extremely complex psychological motivations, but above all we must emphasize the INTERACTION between the CHOSEN HILL and the FACT OF CHOOSING because it is precisely this INTERACTION that turns the preferred hill into a PERSONAL PSYCHOREGION.

Another person may prefer another hill, but, out of a whole landscape of hills, for me, the chosen hill is DIFFERENT, it STANDS OUT in some mysterious way, it acquires an enhancement that transforms it into an OBJECT OF APPRECIATION, into a PERSONAL PSYCHOREGION. Personal psychoregions, then, are as many places chosen for reasons of telluric interaction, from a "lovers' corner", of fleeting transit, to a "home" in which to live for many years.

On the other hand, a SOCIAL PSYCHOREGION is a site that has been chosen on the basis of community or collective psychological motivations. For example, a place that exerts a certain "charm" on more than one person is a "social psychoregion". The "cave" chosen, among many others, by a tribe as a communal habitat is also a social psychoregion unless this choice was motivated exclusively by necessity.

In ancient times, the sites where cities were erected were chosen for transcendental, religious or esoteric reasons. Nowadays, humanity lives in great cities that are also collective psychoregions because, although the present citizens HAVE NOT CHOSEN the psychoregion, their ancestors have done it at some point when, for certain motivations, they decided that this was the preferred place, the exact place, where the city was to be erected and the FOUNDATION STONE was to be PLACED. It is evident, then, that every city has been at some time a PRIMORDIAL PSYCHREGION, chosen by the "founders" and that the same must have happened with the "sacred places", on which the religious temples are erected, which were also selected at some primordial time.

In a city with many temples, we choose the one we like, which constitutes, for us, a PERSONAL PSYCHRREGION. But the place where the temple is located has been, at the time of its foundation, a SOCIAL PSYCHROREGION; and it still is, since it is visited by many faithful who feel the same attraction. As usual, we refer only to telluric interactions and we discard other important relationships, but of psychological order, such as the "closeness" or "remoteness" of the temple; the adoration there of some invocation or sacred image; any need or obligation; etc.

Without extending in more examples we can complete this concept by considering that nowadays, due to the demographic and material expansion of civilization, it is no longer common to practice the choice of a SOCIAL PSYCHOCREGION although all mankind constantly chooses PERSONAL PSYCHOCREGIONS.

But in antiquity there was a whole science for telluric selection and, in fact, the most ancient cities that have reached our days have been founded by means of patterns that are today completely unknown. Modern rationalism, as always, provides dogmatic explanations that "History", "Archaeology", etc., rigorously support. In order to elaborate such explanations, the Traditions of the peoples, whose wealth of myths and legends (the "cultural objects" of the superstructures of the historical facts) could surely approximate the truth, are never consulted. On the contrary, a "scientific method" is used to interpret the fact that, this time, is extremely simple: a rational "manual of procedures" is invented, and by consulting its classificatory guidelines the work of the ancients is "academically" qualified. In this manual the guidelines of "defense", "food", "water supply", "communications", etc. are considered. If a city, for example, Babylon, was founded "taking into account these guidelines", that is: near a river, close to trade routes, on an elevation that dominates the environment, etc., then its inhabitants were great, "almost modern". But if a people made the "mistake" of building their cities without following any of these rules of the modern rationalist strategy, if for example they "despised" that impregnable hill and chose to live in the valley, then they were "simply idiots", primitive beings who "ignored everything" about the way in which a good city should be "planned".

Of course, the rationalist obsession, which claimed for centuries that Troy could not be where it really was and which fails to understand why the Maya built cities they never inhabited, does not recognize an important aspect of the problem, which is the choice of psychoregions.

In ancient times, telluric inspection was entrusted to sensitive persons, priests or initiates, who never used rational criteria in this task, but were guided by esoteric knowledge. These people "knew how to choose the right place" for the needs of the community, which varied in many cases: lasting city, transitory city, camp, fortresses, farm, etc. In very ancient times, for every construction, a suitable site was carefully selected, be it a port, a temple or a bridge. Today it seems evident that first the road came up and then, in the empty places, the bridge was built or the stones were placed for jumping. However, it would be surprising to know how often very large detours were made to cross the river at places that were neither the most beached, nor the closest between banks, but that the "psychoregion" prevailed over any logical or rational guideline. A river "should not" be crossed anywhere, just as the land "should not" be plowed and cultivated in its entirety; there were zones, NEGATIVE PSYCHOREGIONS, where the telluric influence was nefarious and which should be carefully avoided. Many of those precautions of the ancients have reached our days (the anthropologist JENSEN calls them: "survivals") as complements of myths and legends, but they are taken for meaningless superstitions.

For the truth is that in ancient times the existence of "hostile" places was well known and accepted, which explains many of the "failures" that would have been committed in the choice of useful places, according to the guidelines of the "manual of procedures" of the modern rationalists. Because many times a place endowed with all the EVIDENT advantages, in terms of security and food, presented, on the other hand, the ESOTHERICAL disadvantage of containing a negative psycho-region that effectively prevented the settlement because it did not guarantee the community welfare. On the contrary, places could be located which were completely unprotected or dangerous but which represented true earthly paradises for those who ENJOYED their psychoregion. Nothing else, for example, explains the tragedy of Pompeii, built on a slope of the Vesuvius volcano, a city that, despite the earthquake of 1963, was rebuilt at the request of its inhabitants, who could not bear the idea of abandoning it and therefore perished almost entirely sixteen years later, in 79, when a new eruption buried it under the burning lava and ashes.

We will not expand any further on a subject that is easy to understand. It only remains for us to add that in Atlantis, during the Luciferic period, there existed a whole "science of psychoregions" on the basis of which the Hyperborean Siddhas instructed the viryas on the techniques to be used to "dominate nature" and to reorient themselves strategically. Nature" according to this science is only a sensitive aspect, a concrete appearance, of that infinite multiplicity of evolutionary processes of which the macrostructure of a Manu Age consists. That is why "mastering nature" means to know how to operate on the evolutionary processes and to achieve the independence of the Psychoid Archetypes. The "science" that allowed such "mastery of nature" was part of the Acoustic Kabbalah and this, as we have already mentioned, was only known by an elite of Hyperborean initiates.

After the cataclysms (the "sinking of Atlantis") the Earth experienced a very great alteration in the functioning of its systems of vital energies and subtle fluids. The contrasts between psychoregions were accentuated to such an extent that the unevenness was easily perceived by man and was often dangerous. To balance the psychoregions and make them habitable to mankind, the Cro-Magnons used their knowledge of Acoustic Kabbalah externally. But such external action to be effective must be accompanied by an INNER WORK because humanity (or its ethnic groups) interacts with the psychosphere (the "subtle" body) of the Earth, seat of the Psychoid Archetypes, and this relationship can "attenuate" "excite" the contrasts between psychoregions.

Today the possibility of effecting "collective" control over the environment by employing psychic powers (the "force of will") will be viewed with skepticism because the advance of the Kaly Yuga (the demographic expansion of "confused" rational elements, the generalized predominance of the animal tendencies of the pasu, etc.) has produced a humanity immersed in a materialistic stupor that prevents it from becoming aware of its mental potential and the power with which this power could act on the psychoregions. Consequently, modern man finds himself unable to resolve the current disturbances between psychoregions. The Synarchy Strategy has capitalized on this impotence and has launched subversive movements that "denounce the conflict between man and the ecological environment", but there are in fact real causes that an authentic ecological movement should seriously investigate.

Returning to the concept of psychoregion, it is time to ask what we call psychological interaction between man and the environment? We have already defined it indirectly: there are "bad" places that we call NEGATIVE PSYCHOREGIONS, just as there are also places that have a certain "charm", which we will now call POSITIVE PSYCHOREGIONS. These elementary concepts can be deepened if we define a new concept: that of PSYCHOPHYSICAL CLIMATE.

Let us remember that a PSYCHOREGION is the "habitat chosen" by man by virtue of a psychically appreciable telluric quality. Now we can add that every psychoregion has its own CLIMATE, which can be defined as "the set of sensory and extrasensory perceptions that impress a man situated in his environment". The concept of "climate" can be applied to positive psychoregions as well as to negative, personal or social ones, etc. For example, from the gloomy "feeling of oppression" experienced in a gloomy cavern to the "electrified atmosphere" of a theater hall which at the climax of the drama or tragedy is perceived by the whole audience, there are an infinite number of special "climates" of ordinary knowledge. In order to achieve a clear and comprehensible development of this concept, we will begin by studying the "climates" of the natural psychoregions.

C - Concepts of "psychoregion".

There are places in the world that enjoy a particular charm and sometimes their qualities are so intense that, when perceived by many, they transcend borders and gain lasting fame. Who has not heard of an inspiring mountain, a dreamy riverbank, a sweetly murmuring stream, all places recommended as very propitious for meditation or love, or to recover lost health, or even to inquire into the future? Generally it is the sensitive spirits, musicians or poets, who express in popular language these geographical qualities contributing to increase their fame.

We are dealing here with a case of DEEP PSYCHOLOGY whose understanding is usually facilitated by establishing analogies with phenomena of Physics. That is why we speak of PSYCHOPHYSICAL CLIMATE, although it would be more appropriate to refer to MICROCLIMATE, i.e., TO THE CONDITIONS OF THE CLIMATE IN A LIMITED SPACE. For example, what
We mean when we say that a psychoregion possesses a particular MICROCLIMATE: that in that psychoregion a different psychological state is experienced from that which would be experienced elsewhere, even in the immediate vicinity. But such a psychological state does not respond only to sensory perceptions, i.e.: visual, auditory, olfactory, etc., but also involves other planes of being, other regions of the soul, whose fiber is not easily affected in ordinary life. It is as if the place, its microclimate, INDUCED in man a totalizing force that, dissolving perceptions and sensations, transports him towards the UNDIFFERENTIATED or unconscious. And this regression to the primordial states of consciousness, far from constituting a passive attitude on the part of the one who experiences it, generates ACTIVE PARTICIPATION between man and the microclimate. The AWARENESS OF EXPERIENCING something special, the ecstasy, is precisely the effect of ACTIVE PARTICIPATION.

We have already mentioned in different opportunities the concept of PSYCHOSPHERE, which alludes to a "field" that surrounds the Earth and interpenetrates with all the points of the interior space.

Such a field is equivalent to what in the Hindu Science of Breath is called the TERRESTRIAL GLOBE OF AKASA, that is to say, that sphere where the Manu Archetypes, which we have called "psychoid", are deposited, and, on a lower plane than these, the "akashic records", which are nothing more than the astral impression of their evolutionary unfolding in matter. This field is also one of the ten "Vestures" or "Veils" of the Demiurge Jehovah-Satan, "The Ancient of Days", which are named in the Hebrew Kabbalah.

In the "field" of the Psychosphere takes place the UNIVERSAL COLLECTIVE UNCONSCIOUSNESS, where the Psychoid Archetypes lie, and this interacts with the PERSONAL COLLECTIVE UNCONSCIOUSNESS of each individual (pasu or lost virya). In this way, human evolution is connected with the development of the Planetary Archetype, since the Psychosphere is the "substratum" of the terrestrial physiology, the "subtle body" that serves as the "vital nervous system" constituted by a complete network of telluric energies with millions of vortexes or "chakras" and distribution channels or "nadis", etc.

The important thing now is to understand that a certain part of the human psyche, called the "personal unconscious", PARTICIPATES IN THE UNIVERSAL COLLECTIVE UNCONSCIOUS OR PSYCHOID. In fact, the Pasu is absolutely linked to the Psychosphere and only the virya can transcend the archetypal determination that exerts the psychoid collective unconscious -through the personal collective unconscious- on the ordinary consciousness. That transcendence, that awakening, that liberation that is reached after traveling the path of the return to the origin, is a subject that we have already dealt with elsewhere.

We are now in a position to define a PSYCHOIDEA ISLAND, starting from the concept of PSYCHOREGION already studied: A PSYCHOIDEA ISLAND IS THE COUNTERPARTS OF A PSYCHOREGION IN THE FIELD OF PSYCHOSPHERE.

These three concepts should not give rise to confusion. To avoid misunderstandings, let us note that, inversely, A PSYCHOREGION IS THE PROJECTION OF A PSYCHOID ISLAND IN A DETERMINED GEOGRAPHIC AREA. From this point of view

In this view it can be stated that A PSYCHOIDEA ISLAND IS THE ARCHETYPE OF A PSYCHOREGION. It is thus understood that we have previously needed to allude to the concept of "Psychosphere" only to define the scope of the existence of the "psychoid islands".

In previous sections we raised the distinction between "natural fact" and "cultural fact". Of the latter we said then that it was "the form" in which a psychoid Archetype was concentrated as it evolved towards its entelechy; but since the cultural fact is "essentially structural" we called "superstructure" the structure that supports this form. We also study in what way the superstructure of the cultural fact "captures" anyone who establishes a cognitive relation with it, incorporating him as the subject of its drama: with its greatest potency the psychoid Archetype of the cultural fact tries to unfold through the "captured" human subject and externalizing its own cultural structure.

We can apply these concepts to explain the origin of that ACTIVE PARTICIPATION between man and the microclimate that we mentioned recently: BY BEING ATTRACTED TO A PSYCHOREGION MAN "ACTIVELY PARTICIPATES IN ITS MICROCLIMATE" BECAUSE HE HAS BEEN CAPTURED BY THE MICROCLIMATE IN WHICH THE PSYCHOID ISLAND UNFOLDS. There is not yet a
cultural fact properly speaking, BUT EVERY CULTURAL FACT BEGINS WITH THE "CHOICE" OF A PSYCHOREGION. We can say, to give more clarity to the matter, that a psychoid island operates as the "frame" or "framing" in which every cultural fact must take place. Therefore, when a psychoid island captures man in the microclimate of his psychoregion, BY THAT FACT ALONE, the proper framework is set for the Psychoid Archetypes, in a "Karmic reaction", to unfold through a superstructure that now includes man and the psychoregion as component elements and whose form, dramatically, is called: "cultural fact".

The Archetypes that we call "psychoid islands" evolve concretely in the psychoregions and these are EXCLUSIVELY GEOGRAPHIC spheres; the "microclimate" is the natural structure, FOR MAN, that supports the psychoregion. Hence, the "microclimate of the psychoregion" is equivalent, in another degree, to the "superstructure of the cultural fact": both are expressions of the Psychoid Archetypes; the first is of a "psychoid island"; the second, of a "Manu Archetype".

An Archetype can be "known", that is, made conscious, by means of the DESCRIPTION of one of the CONCRETE FORMS it adopts during its evolution. In this sense, we can affirm that every psychoregion is a CONCRETE FORM that the corresponding psychoid island adopts during its evolution and, therefore, EVERY PSYCHOREGION IS A "NATURAL DESCRIPTION" OF ITS ISLAND.
PSYCHOIDEA. It is understood then the importance that would have for a Psychosocial Strategy, the possibility of knowing and distinguishing the psychoregions, as GEOGRAPHIC PROJECTIONS of Psychoid Archetypes, ARE REPRESENTABLE GRAPHICALLY. Duly trained sensitive persons, initiated in the Hyperborean Wisdom, can draw on a map the CONTOUR of the psychoregions or represent in a "maquette" the surface in relief. In the ϟϟ , for example, there was even a corps of officers trained to draw the polygonal of any psychoregion in Europe.

D - Concept of "psychoid island".

Let us return to the distinction between "natural psychoregion" and "social psychoregion". A natural psychoregion is a place made by the Demiurge's own hand, that is to say, where a "psychoid island" Archetype evolves, such as, for example, a landscape, grotto, abyss, river, mountain, etc., all places where a particular microclimate can be perceived.

A social psychoregion is, on the other hand, a place chosen by man to establish his habitat, build settlements, temples, gardens or palaces, and whose "natural" character has been modified to adapt it to community purposes.

It is evident that every site of the second case has been, before the intervention of man, a place of the first case. It is worth asking: can ANY PLACE be used to, by formal modification or alteration, provide it with a microclimate suitable for human needs: no; the site must be carefully chosen. As we saw in the story of Nimrod, The Defeated, it can sometimes take years to locate a suitable site, and that is if you have the people trained to READ the descriptions of the psychoid islands in nature.

And yet, in spite of such complexity, the white Cro-Magnon "stone sages" adapted psychoregions all over the world so that they could be inhabited by man. After the last Atlantean cataclysm they "repaired" the terrestrial nervous system making the strategic reorientation of the viryas possible AGAIN. Because, although the megalithic constructions are related to the currents of telluric energy, this comes only from a FUNCTIONAL ASPECT of the same and does not constitute, far from it, "the reason" of their manufacture, as Louis Charpentier and other followers of Druidism suppose. It was not a matter of practicing an "earthly acupuncture" but of behaving according to a Hyperborean Strategy: this is the key to interpret the attitude of the Cro-Magnon builders.

Today the Synarchy tries to erase in any way the traces of the Cosmic War and its tactic, in this sense, consists in denying any warlike determination to the peoples of prehistory. It will thus be proven that all the esoteric authors of the Synarchy, theosophists, Rosicrucians, Masons, Martinists, etc., are PACIFISTS TO ULTRANZA who blindly affirm that "the survivors of Atlantis were founders of civilizations" and bring "as proof" the Mayan, Sumerian, Egyptian, etc., cultures, without explaining the lapse of millions of years that separate them from that cataclysm.

To get closer to the truth, and to avoid synarchic disinformation, let us ask ourselves for a moment what is the most probable behavior that the survivors of a civilization that has succumbed and disappeared as a result of a total war would adopt: they would certainly not behave ONLY as founders of civilizations? In reality, such survivors would maintain a PERMANENT STATE OF ALERT and would only conduct themselves following MILITARY GUIDELINES both for moving and camping and, even if they were trying to save elements of their lost civilization, THAT WOULD NOT BE, of course, THE MAIN MOTIVE WHICH WOULD DETERMINE THEIR ACTIONS. We have a very handy example in those Japanese who survived more than twenty years in the Pacific islands, after the end of the Second War: although they built themselves cultural objects necessary to survive or live, such as a hut, a hook, or a game of go, and although they had transmitted part of their knowledge to the aborigines, "civilizing" them, NONE OF THESE MOTIVES DETERMINED THEIR ACTIONS; on the contrary, to the contrary, to the It was found that the soldiers had not forgotten the war AT ANY TIME, always maintaining a PERMANENT STATE OF ALERTNESS.

and conducting themselves, both for moving about and camping, according to MILITARY GUIDELINES; an example of this was the correct functioning of their weapons, which they had lubricated and kept in good condition, and fundamentally, the CONSTANT RESPECT FOR THE MILITARY GRADE - a sergeant in 1945 was still a sergeant in 1960 - which reveals a whole universe of honor and martial virtues.

No doubt this is the attitude of those who survive a total war AND HAVE NOT SURVIVED: EVERY MOVEMENT, EVERY ACTION, IS TACTICAL AND, THEREFORE, MUST BE EXECUTED IN ACCORDANCE WITH THE PRINCIPLES OF WAR. BUT ALL TACTICS, IN TURN, MUST BE PLANNED WITHIN THE FRAMEWORK OF THE OVERALL STRATEGY, SO THAT THEY CONTRIBUTE TO THE FULFILLMENT OF ITS OBJECTIVES.
That is why the Cro-Magnons moved and acted according to the tactics of the Hyperborean Wisdom and their ACTS OF WAR, be they menhirs, dolmens or cromlechs, obeyed the objectives of the General Strategy of the Siddhas.

The main objective of the Hyperborean Strategy is "the return to the origin" and, therefore, a dolmen, for example, has to serve for this purpose MAINLY; and then to "listen to the music of the spheres" or "fix the telluric currents" as Druidism pretends. There is in all this a great secret that obliges us, in order not to betray it, to use symbolic language. Let us say, then, that WHEN THE MAIN OBJECTIVE OF THE HYPERBORNE STRATEGY IS EFFECTIVELY REACHED THE
VIRYAS DISAPPEAR FROM HISTORY. We cannot add more.

Thus it follows that every successful war action carried out by hyperborean viryas, AFTER THE TOTAL WAR, culminates in the DISAPPEARANCE OF ITS PROTAGONISTS. BUT THE STONE WEAPONS ALWAYS REMAIN, EVEN IF THEY CANNOT BE EMPLOYED AGAIN IN THE SAME WAY AS THE
USED BY THEIR BUILDERS. Louis Charpentier has discovered that, suggestively, the megaliths of France are distributed on an enormous spiral that covers the whole country; he has also verified that, since time immemorial, there is a whole esoteric migration of people, who, like a gigantic goose game, go on pilgrimage along the spiral path seeking a sort of initiation to the mysteries of stone construction ("masonry")[40]. Naturally, something that Charpentier does not know, such a migration begins AFTER the stone constructions, because THE BUILDERS DISAPPEARED WHEN THE LAST STONE WAS LAID.
OF THE CENTER OF THE SPIRAL OR "EYE". Those who arrive later, and do not know the secret of the stone or lack the blood purity to propose a Hyperborean Strategy, ONLY HAVE THE ALTERNATIVE OF PURIFYING THEMSELVES BY FOLLOWING THE STONE ROUTE OF THE SIDDHAS. Since THE ORIGIN IS COMMON TO ALL THE
In the case of HYPERBORNE LINES, it is possible that by following a path to the Origin, OPENED BY OTHER VIRYAS, it is possible to RECOGNIZE THE SECRET and, thus, be able to propose a Strategy of one's own.

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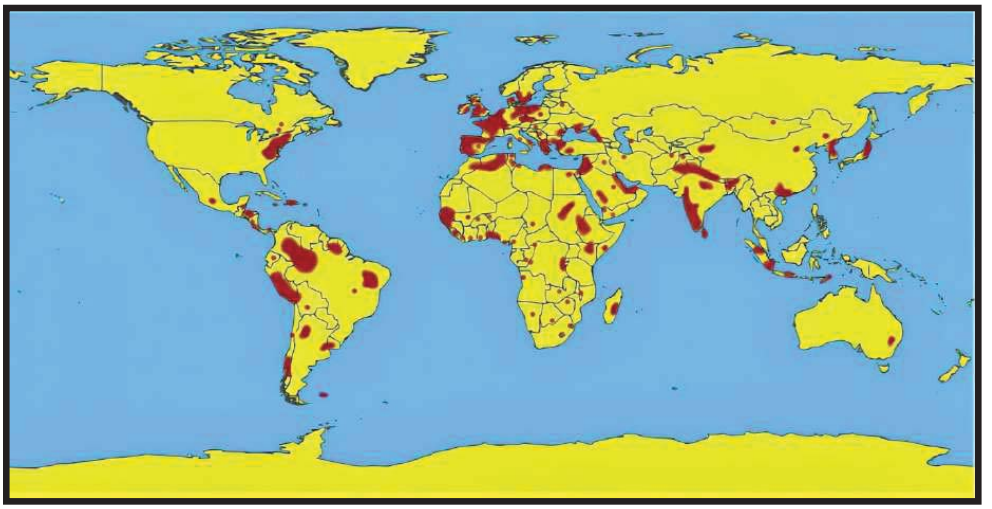
40 Louis Charpentier - The Giants - Plaza y Janes

To neutralize these lithic weapons, and the possibility of "Strategic Orientation" that they offer, the Druids have been engaged for centuries in a magical blockade, engraving signs or practicing rituals aimed at altering the surrounding psychoregions. But, since they infiltrated the Catholic Church, their actions have been tremendously effective because, after destroying the lithic weapons, in the place where they were located, they erected other stone constructions specially designed, according to the principles of the Acoustic Kabbalah, to achieve the strategic goals of the Synarchy. We will return to them later.

E - Megalithic work of the man of Cro-Magnon

Let us now highlight an element that is closely linked to the transit through the world of the Cro-Magnon whites. If on a map we indicate the world distribution of the megaliths - which will undoubtedly be incomplete because many have b e e n destroyed - and on another identical map we mark the places where the ancient sign of the SVÁSTIKA has been found, we will see that the areas of dispersion are identical.



WORLDWIDE DISTRIBUTION OF MEGALITHIC CONSTRUCTIONS

FIGURE 110

Although the Svástika is held by peoples who, although inhabiting the megalithic places, have not been the builders of them, this fact does not invalidate the argument because precisely these peoples of inferior culture have picked up or discovered the Svástika from the megalithic construction, SINCE, IN A CERTAIN SENSE, BOTH ARE ONE AND THE SAME THING. We have already stated that the megalithic constructions are TACTICAL WEAPONS to be used within the framework of a Hyperborean Strategy and that the objective of such a Strategy is "the Return to the Origin". To understand

In our previous affirmation it is only necessary to remember that in every strategic action TOWARDS THE ORIGIN, the Gral, reflection of the Origin, must intervene. But the Gral is supported by the Golden Rune and in this is engraved the Sign of the Origin, FROM WHICH IS DERIVED, THROUGH DEFORMATIONS AND MUTILATIONS, THE SVASTIKA RUNE. From

there that a lithic construction, designed to move a warrior community "towards the Origin", makes it possible that another community, more impure or confused, perceives the Sign of the Origin and "worships", or considers "sacred", the Rune Svástika.

WORLDWIDE DISTRIBUTION OF THE SIGN OF ORIGIN OR "SVASTIKA RUNE".

FIGURE 111

But the Svástika, which derives from the Sign of the Origin, does not represent itself a "solar sign" either, in spite of having been rationalized as such by decadent priests, who also identified it with "life", "movement", "reincarnation", "the pole", etc. In Antiquity the Svástika WAS A HYPERBORIC SYMBOL OF FIRE AND BLOOD, WHEN BOTH SUBSTANCES ARE

ONE AND THE SAME THING. Today fire is COMBUSTION, the optical illusion of a chemical process of change of state of matter, and blood a PLASMATIC LIQUID. But the Hyperborean Wisdom teaches that PURE BLOOD AND FIRE possess a common nature, a knowledge that is at the basis of the Acoustic Kabbalah used by the Chromagnons to TAME the currents of telluric energy. He who can SEE telluric energy finds it similar to a fiery vapor; but blood is also SEEN in the same way: as a fiery vapor; and by such analogy it has been spoken for millennia of "blood of the Earth" and even, because, in watercourses, rivers and streams, the circulation of telluric energy is greater, water has been identified as a "terrestrial blood".

There is therefore a lost knowledge about the Svástika that only the Aryans of India, the Germanic people of Frisia and Saxony, and perhaps the Mayans of Yukatán, have preserved in a distorted form until modern times. There is an ancient Sanskrit word for fire that highlights the Hyperborean "memory" of the identity we have been pointing out: it is the word PUR, which, besides meaning "fire", constitutes the root of PURA, a quality of the Blood. Indeed, in the Vedas one constantly reads that the Blood of kings, warriors or priests, that is, of members of the higher castes, is PURE and, therefore, IGNEA. Blood and Fire were named in ancient Sanskrit, then, with a single word, PUR, which also means PURE, undisputed quality of AGNI, the God of Fire, and of the Blood of the legendary heroes or Siddhas.

The Germans also preserved part of this knowledge by using the Svástika as a RUNE, that is, as a magic word, an element of the Acoustic Kabbalah.

The Acoustic Kabbalah is based on the principle that every form is supported by a word, which is also an Archetype, which was pronounced at the beginning of the Drama by the Creator Logos, that is: the Verb aspect of the Demiurge. Knowing the Acoustic Kabbalah means a STRATEGIC ADVANTAGE that allows, for example, to "adapt" the environment, the Valplads, to serve the purposes of a Hyperborean Strategy by diminishing the satanic pressure of Maya, the illusion of the real.

That is why those who used as letters the Swastika, and other symbols of the Acoustic Kabbalah, were undoubtedly possessing a strategic advantage over other peoples already synarchized. Advantage that today the Germans lost because they must submit to the rules of a Judaized, Satanist and synarchic world, but that nevertheless does not represent an evil as great as that which other Hyperborean peoples have had to endure as the Aztecs, for example, who not only lost their alphabet of Kabbalistic symbols, but their culture was destroyed and even tried to exterminate their race.

F - Megaliths and Rune Swastika

We said that the Cro-Magnon sowed the world of megaliths and we add as illustrative data that the Svástika appears in the same places where the lithic weapons were erected. We know that on this subject an infinity of nonsensical opinions have been poured; however, we cannot avoid the affirmations of certain profane commentators, very promoted lately (41), who, after observing that the megalithic constructions are distributed predominantly near the coasts of rivers and seas, draw the conclusion that "the builders came from the sea", or they were, simply, a "marine race". This presumption WE DISCLAIM IMMEDIATELY and we affirm, instead, that the work of the LEADERS of lithic art was much more extensive than is usually supposed, since it included ALL THE SURFACE of the continents, and that, because we do not know now what this work consisted of, we reach erroneous and absurd conclusions.

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41 "SUSPICIOUSLY" PROMOTED.

The key is in the Acoustic Kabbalah, which includes the use of LYTICAL RESONATORS - menhirs and dolmens - but also FORMAL DEVICES - such as the cromlech, the labyrinth, the profile of large rocks and mountains, the well and the cavern, etc., - WHICH WORK DECRIPTIVELY ON THE PSYCHOID ARCHETYPES.
There are many caves that have been artificially modified to SERVE certain purposes, when they are not totally artificial; and numerous wells, all over the world, record a human elaboration. Also the petroglyphs and cave figures of cromagnon origin, as in the caves of Altamira, Lascaux or Aurignac, had their foundation in the Acoustic Kabbalah: in conjunction with certain mantram or magic words they allowed to operate on the group souls, - elements or egregores - of the animals that one wished to hunt or to domesticate. In Peru, in the site of Marcahuasi, located in a small Andean plateau at an altitude of four thousand meters, you can visit today an authentic cromagnon workshop-school, where anyone can contemplate "in situ" a whole arsenal of tactical lithic weapons and verify, if you have "good eyesight", that these exceed by their overwhelming diversity to the best known of the menhir, the dolmen or the wall.

G - The lithic arsenal of the Noological Runic

We have already referred to the modifications that the Cro-Magnons made in many psychoregions, transforming them from "natural" into "social" or suitable for the viryas to inhabit and "strategically reorient". But we also mentioned that in many cases the social psychoregions were altered again by the Druids, with the purpose of readapting them for the Strategy of the Synarchy; for example it is worth remembering that many of the great temples of the "modern" religions, Catholic, Muslim, Buddhist, etc., have been built OVER ancient "pagan temples", that is: in places that were venerated since the most remote antiquity and in the center of which there was a menhir, a dolmen, a cromlech, etc. Let us now explain the nature of this SYNARCHICAL CONTRAOFENSIVE.

The Druids infiltrate the Benedictine order from the 4th century onwards and then, from the Cistercian and Cluny orders, they launch the Order of the Temple in the first and most terrible offensive aimed at establishing the World Government of the Synarchy. In studying Strategy A2 we will comment on this synarchic plan, and explain the reasons for its failure. The important point is that, for such a plan to succeed, the religious psychoregions of Europe had to be prepared centuries in advance so that their microclimates would capture the "believers" and incorporate them into the process of the Jesus Christ Archetype.

For this purpose the Druids counted on the Acoustic Kabbalah, in which they were masters, and on the Numerical Kabbalah, which the Jewish sages gladly placed at their disposal; combining this formidable knowledge they developed a technique of psychosocial control based on the archetypal resonance of enormous stone structures. The concrete expression of this work is the Gothic cathedral that "appears", as everyone knows, in the 11th century. This gigantic construction is a lithic instrument finely calibrated to generate a religious microclimate, capable of overwhelming the parishioner with its grandeur and suggesting an attitude of respect and devotion.

Nothing more than that is needed by the Jesus-Christ Archetype to effect the capture, transforming the microclimate into superstructure and the religious psychoregion into a cultural fact! But the most admirable thing about such an infernal machine - and although this statement scandalizes the geneticists we will say it anyway - is that, once the capture has been effected, it "modulates" the genetic information of the believer, making the Jesus Christ Archetype hereditary, that is to say, genetically Judaizing the Inca: genetically judaizing the unwary; this is achieved because the Jesus Christ Archetype, which is psychoid, that is: belonging to the universal collective unconscious, is introduced and shaped in the personal collective unconscious by the action of the cathedral, which implies a chromosomal modification IN ALL THE CELLS OF THE HUMAN ANATOMICAL STRUCTURE. The cathedrals are thus: MACHINES TO PROGRAM PSYCHICALLY (AND GENETICALLY) THE POPULATION FOR THE PURPOSE OF CONFORMING A JUDAIC HUMAN TYPE, ACTING ON THE GENETIC INHERITANCE BY THE TRANSMISSION OF INDUCED SYMBOLIC CHARACTERISTICS.

The construction of cathedrals - and other monuments that we do not mention for the sake of brevity - is from the point of view of the Hyperborean Wisdom an authentic tactic of Psychosocial Strategy put into practice by the White Hierarchy of Chang Shambhala to favor the advent of the Universal Synarchy. On the FUNCTION of the cathedrals, both the Druid Fulcanelli and the Celtic Louis Charpentier, and many other authors of similar synarchic affiliation, claim that they are "books of stone" destined to perpetuate an "occult knowledge" - here it would be Alchemy - which, due to the "reigning obscurantism", cannot be exposed not even by initiatic organizations.

It is hard to believe that such idiocies can be said in good faith, and we would be tempted to doubt the rational judgment of those who utter them IF WE WERE NOT AWARE THAT THERE IS A SYNARCHICAL STRATEGY AND THAT THEY ARE ITS AGENTS.

To clarify things, let us remember that with the pyramids of Egypt a similar conspiracy occurs, in which all the "esoteric" authors agree in affirming that, for example, "Cheops is a book of stone, where the Egyptian knowledge has been blown up to perpetuate it through time". On what do they base this affirmation: on the perfect geographic orientation of the constructions - pyramids and cathedrals - and on the intervention of very exact and striking NUMBERS, extracted from Physics or Astronomy, in the dimensions of the monument.

Let us now see what is the truth that the Synarchy pretends to hide or dissimulate with absurd theories: pyramids, cathedrals and, in general, all temples built on the basis of cabalistic principles, ARE FUNCTIONAL MACHINES, built to operate collectively on the public. Let anyone ask the following question: in what machine are not involved measures and dimensions linked to the laws of nature that they intend to govern and take advantage of? To infer from this that the machine is a book into which knowledge of nature has been poured destined to be read in the future is an unrealistic idea.

A machine is built to be used in the present and in the immediate future, or to work while it has a useful life, but it is never built thinking about what will happen thousands of years later. Of course, if such a machine crosses the millennia and is contemplated by beings who ignore its FUNCTIONAL PURPOSE, it would not be strange that they would mistakenly reason that it is "a book" and even "read messages" in it. Let us think, to give an extremely simple example, of some men of the future who, ignorant of everything about our civilization, would find THE SQUARE OF A WALL CLOCK OF ONE METER OF DIAMETER. And that from their examination that it is a "book" made for future generations by some ancient beings who knew the longitude of the terrestrial meridian, counted up to twelve, probably worshipped the circle, perhaps the Sun, were in the Bronze Age, etc. All these deductions are logical, but NOTHING INDICATES ABOUT THE CLOCK, nor about the FUNCTIONAL PURPOSE for which it was designed.

It is necessary to understand, then, that the cathedrals and other similar monuments must be considered in their STRUCTURAL TOTALITY, attending to the FUNCTION for which they were designed. And if we do not know what that function is, it is BETTER TO BE SILENT because otherwise we collaborate with the Synarchic Strategy that consists of fomenting confusion in everything that is related to Chang Shambala and his demonic plans.

H - Druidic Strategy

Closely connected to this theme is another synarchical tactic that we will now warn about. When people speak of "Middle Ages" and "Renaissance" they often make the deliberate mistake of asserting that indeed "a kind of abyss" separates the two epochs. It would seem, according to the historians of the Synarchy, that the Middle Ages were a time of impenetrable darkness whose blackness was abruptly dispelled by Renaissance humanism. The Renaissance would thus seem to have arisen by spontaneous generation, totally divorced from the epoch it came to "overcome". But, however well one looks at the matter, one discovers again, behind such opinions, the synarchic tactic.

I - Druidic cultural revolution

We will say it again: the Demiurge, his Great Breath, impels matter to EVOLVE following the formal order of his Plans, or Manu Archetypes. The Law of Evolution thus governs all orders of existence, including human societies. But the White Hierarchy of Chang Shambhala usually hastens this social Evolution by means of an alteration called REVOLUTION, which is also expressed by a precise law that consists in posing a dialectical opposition to the system that is sought to REVOLUTIONIZE. That is why it should not be surprising that after every revolution the revolutionaries deny and devalue the previous order: it is pure synarchic tactics, which can be verified by observing the French, Russian, Cuban, etc., Revolutions, where the dialectical clash and the denial, on the part of the new order, of all value to the displaced order is evident.

This synarchic tactic is very evident and would not require further comment... were it not for the fact that the Renaissance does not figure in history as a "revolution".

However, overlooking the qualifications, we discover at the heart of the Renaissance change the same Synarchical Strategy that directs the great revolutions of History; and with it the negation of the "previous epoch" which is labeled "obscurantist". But, since we discard its natural or spontaneous character, we must ask: who launches a revolution as vast as "the Renaissance"? Because every revolution registers, behind the obvious protagonists, a hierarchy of "gray brains" that PLAN AND DIRECT the movement. The violent aspect is only the culmination of a long subversive work carried out by professionals, "agitators and revolutionaries", who have also been "agitated" by hidden forces that rarely show themselves to the public light. We know that the Synarchy lies behind these powerful movements, but in the case of the Renaissance this is not always clear enough and we will say why: because the Renaissance was a CULTURAL REVOLUTION, NOT POLITICAL like the violent revolutions we are used to consider.

The REACTION to such a revolution was called: CATARS AND FEDERIC II HOHENSTAUFEN; and it was fiercely repressed. And note that if we speak of a reaction in the thirteenth century to a revolution occurring in the fifteenth century, it is because we admit that in the thirteenth century the motivations that would trigger the revolution of the Renaissance were already in sight: motivations that the Druids and their henchmen had incubated for eight hundred years. And the greatest of these motivations, the most evident, were the cathedrals, so effective in their cultural revolutionary objective, so splendid in their structural perfection, but, above all, so grandiose in the face of human littleness, that it was very difficult to react against them. But this inhibition was, undoubtedly, another important synarchic objective.

We repeat it for the last time: it is a mistake to believe that the Renaissance was really a reaction against the culture of the Middle Ages. It was the Middle Ages itself, its HIDDEN FORCES, which generated the Renaissance, preparing itself for centuries, acting on the masses by means of psychosocial tactics among which - for they are by no means the only ones - the cathedrals we have been mentioning are counted.

But, surely, we are tempted to ask: without the cathedrals would there have been a Renaissance: WE BELIEVE NOT. This answer may give an idea of the importance we attribute to the collective influence of the gigantic stone machines and to the science that made it possible to design them: the Acoustic Kabbalah.

J - Notions of Esoteric Chorology

Whoever has read the previous nine paragraphs will have already understood that we reject "the SOCIO-CULTURAL point of view, which recognizes man as an active agent and the Earth as a passive subject, (which) is now generally accepted (by geographers) "[42] because it implies a false concept of "free will" which man, slave of Jehovah-Satan, in reality does not have. On the contrary, for

We, and according to the Hyperborean Wisdom, man is SUBJECT of a drama (the process of the Psychoid Archetypes) that develops in the theater of a psychoregion of the Earth, which behaves as an ACTIVE AGENT that captures him and integrates him into the superstructure of cultural facts.

When we criticized the "historical ages" and "culture", we showed that the lost pasu or virya is, in general, a prisoner of the cultural facts; but, later, when defining the "psychoregions", we explained that these constitute the primary ambit upon which the process of the cultural fact begins; "man" and "psychoregion" would thus seem to be the fundamental and sufficient elements to understand the drama of human life. However, this is not so because "psychoregion", as we define it, is a SPACE concept, which tells us nothing about the TEMPORAL dimension of the drama. To complete this aspect, the Hyperborean Wisdom brings the complementary concept of GEOCRONY, from which, RIGHT NOW, the Kaly Yuga can be defined.

It is easy to understand that the process of the Psychoid Archetypes CANNOT BE THE SAME IN DIFFERENT PSYCHOREGIONS. For example: the Lady Archetype develops through Fulano and impels him to look for a "beloved" woman; if the psychoregion where the drama develops is, for example, the "native village" of Fulano, then he will be able to project his "impossible love" in one of the village women and sublimate his sexual energy with which the Lady Archetype feeds; but if the psychoregion is, for example, a "desert island", the projection will not be realized "outside" and the process will take another course. In this extremely simple example, but which exemplifies many other cases, we notice that VARYING THE PSYCHOREGION VARIES THE PROCESS (because, naturally, the superstructure of the cultural fact varies).

But this variation of the process is of what nature; because we do not say that the process "will not take place", but that, simply, "when changing psychoregion, the process varies". The answer is: by changing psychoregion the process varies TEMPORARILY, or, in other words: if a man, captured and integrated into the superstructure of a cultural fact, changes his psychoregion, the process of his drama will change faster or faster. THE PROCESS OF HIS DRAMA IS FASTER OR SLOWER, ACCORDING TO THE GEOCHRONIC CHARACTER.
OF THE PLACE. It is now understood the importance that has, from the strategic point of view, the geographical location of the viryas.

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42 JAN M. BROEK - GEOGRAPHY - MANUELA U.T.M.R.A - MEXICO

J1 - Geochronic effect on "Kaly exterior".

There is, therefore, a relationship between every psychoregion and the temporality that the process of the Psychoid Archetypes takes WHEN THEY DEPLOY IN THEIR FIELD. But the different Psychoid Archetypes compose an infinite set and, EACH ONE OF THEM, PRESENTS A DIFFERENT TIME OF EVOLUTION IN EACH ONE OF THEM, and each one of them has a DIFFERENT TIME OF EVOLUTION IN EACH one of them.
PARTICULAR PSYCHOREGION. That is why it is not possible to take into consideration ANY PARTICULAR ARCHETYPE to refer to the temporal relationship between "psychoregions" and "cultural facts" or, in the psychosphere, between "psychoid island" and "Psychoid Archetype". The concept of "geochrony" is defined by the Hyperborean Wisdom following an inverse path: IT DOES NOT REFER TO THE PROJECTION OF A PSYCHOID ARCHETYPE BUT TO A BLOOD REMEMBRANCE; TO THE REMEMBRANCE OF LILITH OUTSIDE, THAT IS: TO KALY. In effect: "GEOCRONY IS THE CAPACITY THAT A PSYCHOPHYCHRONY HAS TO DARKEN THE IMAGE OF KALY".

What does this have to do with time? That, INVERSELY, a psychoregion where it is not possible to perceive Kaly is a place where MAXIMUM TIME SYNCHRONIZATION can occur between the biological rhythms of the microcosm and the Time of the macrocosm, which is an expression of the immanent flow of the Consciousness of the Demiurge. Therefore, geochrony gives a NEGATIVE indication of the possibilities offered by a psychoregion to achieve STRATEGIC ORIENTATION or, in other words: the higher the geochronal index of a psychoregion, the lower the possibility of Strategic Orientation.

Within the Hyperborean Wisdom there is a science that studies everything related to the psychoregions and their geochronological relationship with man: it is the ESOTHERIC CHOROLOGY43. The Thulegesellschaft had an important "closed circle" specialized in chorological studies, which, after 1936, passed to the Ahnenerbe Institute of the ϟϟ . And it was the chorological experts of the Ahnenerbe Institute who carried out a worldwide survey of geochronological indices and discovered that A TRUE ROUTE OF TINNIES COULD BE LOCATED, OR CHOROGRAPHED, ON THE EARTH SURFACE (Figure. 112).

This "Route" is the current expression of the so-called "Kaly Yuga" and demonstrates, as we anticipated elsewhere, that its influence is not uniform throughout the Earth, as would be expected from a simple "Historical Age", but varies in "intensity" according to the latitude considered.

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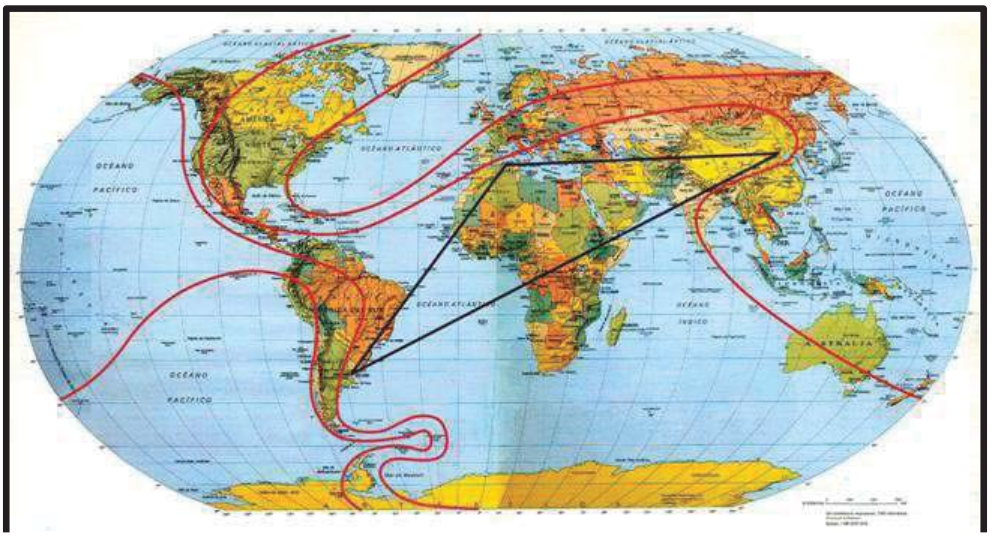
43 CHOROLOGY, from the Greek root COROS = PLACE, literally means "study of the relationships between things and people that give character to places", in the theory of the 19th century German geographer FERDINAND VON RICHTHOFEN. But Esoteric Chorology is concerned with studying not just any places but "psychoregions" and establishing specifically "geochronological" relationships between them and the man affected by his environment. Esoteric Chorology is, properly speaking, "applied Hyperborean Wisdom". The same can be said of another complementary science: CHOROGRAPHY, which studies and develops techniques to represent psychoregions in maps or "maquettes".



THE SECRET ROUTE OF THE KALY YUGA AND THE TRIPLE "A" TRIANGLE
Buenos Aires - Algiers - Beijing
Figure 112

The "intensity" that varies is that of the "darkness" that prevents us from perceiving Kaly and that is why, as we "advance" in the direction of the Kaly Yuga Path, the loss of Strategic Orientation is greater and greater.

J2 - Corological Determination of the Kaly Yuga Route

The Kaly Yuga Route has its point of least intensity at the South Pole and its point of greatest intensity at the North Pole. From the South Pole it advances over Antarctica forming with part of the Antarctic Peninsula and several island archipelagos "the omega of the left hand." (45). These islands, among which are mainly the Orkneys, Sandwich and Georgias, are an outer appendix of the Andes Mountain Range, which sinks under the Atlantic Ocean to reappear in Antarctica as the "Antarctic Chain", in the Land of St. Martin. The Route then continues over America, parallel to the Andes Mountains, but, at the equatorial line, it turns sharply to the West and "links" the Earth, emerging in the East of Asia and crossing the whole of Europe. Always from East to West, the Route crosses the Atlantic Ocean to Mexico and Cuba, from where it turns northward again, covering almost the entire territory of the United States, part of Canada and Greenland.

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44 This does not mean that the Kaly Yuga acts ONLY on the path. The whole earth is subject to its influence, but, FOR MAN, due to the geochronic action of the psychoregions, the INTENSITY OF THE DARKNESS is overwhelmingly greater WITHIN THE ROUTE.

45 It is understood that we refer to the "left hand" of Sanat Kumara or Jehovah-Satan.

Thus, following a tectonic scheme that is not always clearly visible, the Kaly Yuga Route imposes a helical or "spring-like" movement around the Earth.

The lines that limit the Route of the Kaly Yuga are called, in Esoteric Chorology, ISOCHRONIC CURVES because they have been traced "at geochronic indexes "[46] . Region I, "omega of the left hand", is an enclosure bounded by two isochronal curves and two straight lines; the first of these, a a' is a segment of the Antarctic polar circle, and the second, b b', is a segment of the parallel that passes through the Chilean city of Punta Arenas. From there, Region II extends to the line c c' which is part of the "90º West" meridian. Region III covers a very large area that ends at line d d', which is determined by the meridian that passes through Beijing. Then follows Region IV, always within the Route, i.e., bounded by two isochrones and two straight lines, which ends at line e e', which is part of the meridian that passes through Mount Elbruz in the Caucasus. Region V, distinctly European, ends at segment f f', part of the meridian passing through the Island of Madeira. From there, Region VI extends to segment g g', part of the Arctic Circle, and beyond that is the end of the Route: Region VII "of maximum darkness".

There are also two geochronal zones outside the Route: one covering South Africa has the dimensions of a Region V and the other, which includes England and Ireland, is a clear sample of Region VI, "closer" to the end of the Kaly Yuga than the nearby European Region V, i.e., where the darkness of the Kaly Yuga is one degree more intense than in Europe. It has also been indicated, in fig. 113, with a large cogwheel whose axial center or axis is located in Mongolia, to the "CENTER OF LESSER INTENSITY OF THE KALY YUGA" (OF THE EARTH), which we mentioned in the first paragraph of this introduction. Strictly speaking, this "center" is the vertex of a colossal vortex of energy that fulfills the function of giving "movement" to the Route and that is why it is called "Motor of the Kaly Yuga", although it would be more appropriate to say "between the eyebrows of Sanat Kumara". Analogously to the eye of the hurricane, in the "center of lesser intensity", reigns an absolute calm that allows its inhabitants to reach the highest transcendence; that is why the Hyperborean Siddhas have counted, and always count, on those inhabitants, the Mongols, when their plans of Psychosocial Strategy require the mobilization of peoples of Hyperborean lineage in different Regions of the Route.

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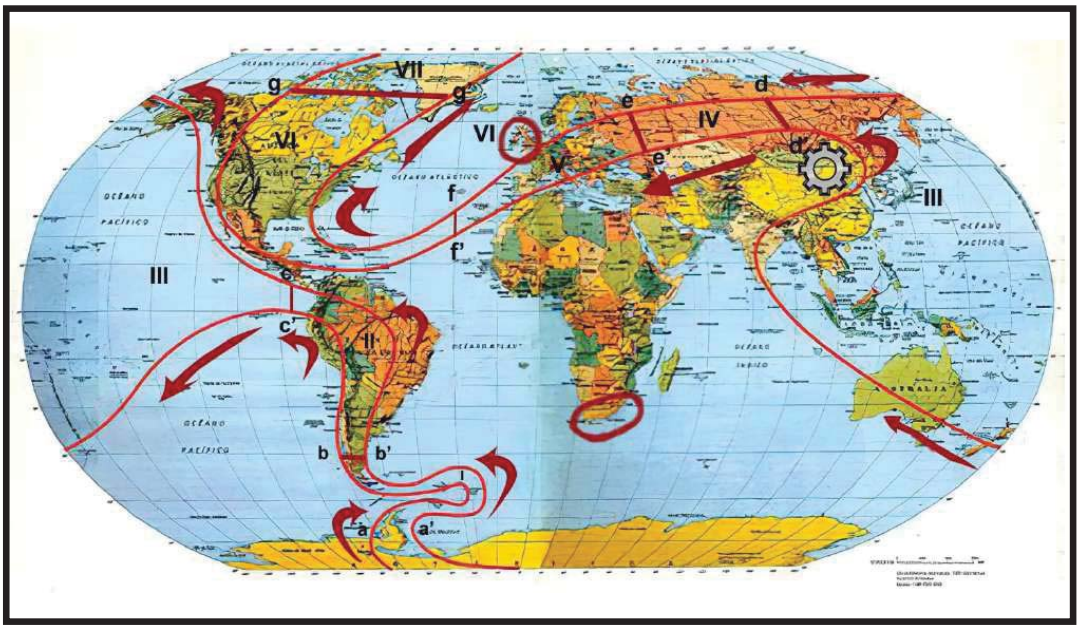
46 Isochronic, from the Greek roots: ISO = equal, and CRONOS = Time. It literally means "at constant time"; but, in Chorology, isochronal curves allude to the constancy of the geochronal index.



THE KALY YUGA ENGINE AND INTENSITY ZONES ON THE ROUTE
FIGURE 113

VOLUME THIRTEEN: COMPLEMENTARY CONCEPTS OF HYPERBOREAN WISDOM

The elementary notions of Esoteric Chorology that we have developed above will allow us to interpret, from the point of view of the Hyperborean Wisdom, numerous facts that until now, except in the closed circles of the Thulegesellschaft, had been the object of synarchic cultural disinformation. We will give some examples of such an interpretation in the following comments:

A - Hyperborea and the Hyperboreans

In synarchic occultism a nonsensical and tendentious association is usually established between the Svástika, the polar or circular movement of the constellation of the Big Dipper, the number seven, the regions of the Turan or Mongolia and the "Hyperboreans". As a product of this, statements such as this one are "proved" or substantiated: "Mongolia is a center of diffusion of the Svástika; from there it spread to the whole world"; or this other one: "the Svástika symbolizes the helix movement of the Ursa around the polar star". We will not waste time in refuting these and many other similar affirmations; in the light of the Hyperborean Wisdom and with the help of the Esoteric Chorology we will go directly to the origin of the confusion.

First of all, it must be repeated that the Svástika is an exoteric expression of the Sign of the Origin and as such DOES NOT REGISTER A "CENTER OF DIFFUSION" since every virya, anywhere in the world, sooner or later encounters this Sign when, in his Strategy of Return to the Origin, he enters into a charismatic relationship with the Gral. This is what has happened in historical times with peoples who, living in megalithic areas, have ended up "discovering", by themselves, and adopting as their coat of arms, the very ancient sign of the Svástika.

We are now going to establish a very important distinction about the origin of the "hyperboreans" because there are at least three traditions worthy of consideration, but contradictory among them. We will mention them in order of antiquity and clarify what kind of "hyperboreans" each one refers to, but first we will say a few words about the term "hyperborean".

The usual acceptance is that "Hyperborea", as it appears in Homer and other Greek poets, alludes to a country "beyond" (hyper) where the North Wind (Boreas) blows. But this is a late etymology, from the time when the nascent Greek rationalism associated to each "force of nature" a God or Myth; so it happened with the Sun (Helios), the Moon (Selene), Venus, Saturn, the Sea (Poseidon), etc., and, naturally, the Winds: the North Wind, Boreas; the South Wind, Noto; the East Wind, Euro; and the West Wind, Zephyr. Before these mythological reductions "Boreas" meant "breath of the North", as in BORÉIROS (borios) with a double meaning of "wind" and "spirit", as it happens with PNEUMA (pneuma) which has the following meanings: breath, WIND; breath, respiration; life, soul; SPIRIT, angel, demon, divine breath, HOLY SPIRIT, etc. "Hyperborean" can be translated, then, in an archaic sense, as "Spirit proceeding from BEYOND the North" and Hyperborean becomes "the country (or the origin, provenance) of the Spirits of BEYOND the North".

This definition, evidently inspired by the memory of Blood, is quite in accordance with the teachings of the Hyperborean Wisdom, which affirms that the captive Spirits come from Hyperborea, an extraterrestrial "racial center", but also "extra-universal" and perhaps anti-material. From there the Hyperborean Spirits, whose nature is hostile to the material order of the Demiurge, entered the Universe through a cosmic door known in the Mysteries as the "Gate of Venus". Why did they do it? It is part of the Mystery, but some have supposed that they came from losing a cosmic war in other unimaginable universes; however, the most sensible thing is to think that THE WARLIKE BEHAVIOR OF THE HYPERBorean SPIRITS IS THE PRODUCT OF THEIR ESSENTIAL HOSTILITY.
TOWARDS THE MATERIAL ORDER. The fact is that, although the Hyperboreans have always claimed Hyperborea as their Homeland of the Spirit and have preserved for it an indelible memory, once fallen in incarnation, by a Mystery of A-mort, this memory has become sufficiently blurred so that it is only convenient to speak of a "nostalgia for another world". In the memory contained in the Minne sanguineous there must not be a clear memory of Hyperborea because this can only be "seen" by the pure Spirit or Vril; what there is in the Blood is the REMEMBRANCE OF THE ORIGIN, that is to say, of the place of origin of the Spirit, and this memory responds to a magic word, which should not be manipulated too much in order not to increase its semantic degradation, which is written: THULE.

THULE IS THE NAME OF THE ORIGIN AND, THEREFORE, ITS GRAPHIC SYMBOL IS THE "SIGN OF THE ORIGIN", FROM WHICH THE RUNE SVÁSTIKA IS DERIVED BY MUTILATION AND DEFORMATION.

With these clarifications we can consider the three traditional origins of the "Hyperboreans".

First. - The oldest tradition, Germanic-Nordic, is that which places Hyperborea in the far north, in an area populated today by Arctic ice. This tradition has no other foundation than the memory of the Blood of Thule and its associations with various "motifs" taken from the Akashic records, from Valhalla Island to the Atlantis of Frisia.

However, when the memory is very clear and refers to an island inhabited by giants who possessed a terrible spiritual power called "Vril" and beautiful women magicians capable of giving a love that immortalized the beloved, what we are talking about is the Hyperborean Siddhas and the Valhalla Island that was once really in the North millions of years ago.

Second. - Another tradition, much more recent, about ten thousand years before Jesus Christ, has the "Hyperboreans" coming from the west, that is, from the western west. This is a Greco-Mediterranean Atlantean Tradition that is not only the heritage of the Greeks - they are the ones who best expressed it in historical times - but of all the remnant peoples or vassals of the sunken Atlantis: Ligurians, Basques, Berbers, Egyptians, Cretans, etc. Here allusion is made specifically to the Cro-Magnon migration that advanced, as we shall see later on, inversely following the Route of the Kaly Yuga, that is: from the Atlantic Ocean, through Europe and Asia, towards China and, by sea, to South America. Of course, NOT ALL the Cro-Magnons reached the end of the Route. The indicated route took thousands of years, as the stone masters were readapting the psychoregions, and various groups, after remaining for centuries in one place, ended up forming many of the "historical" white p e o p l e s . But the migration, its central nucleus, never stopped until it reached the

"The evidence of their passage is constituted by the traces of interbreeding with "giants of the white race" that can be observed all along the Reverse Route, from Eastern Europe, Russia, China, Japan, Pacific islands; and South America, from Colombia to Tierra del Fuego. This second Tradition, then, does not allude to the Hyperborean Siddhas, but to the Cro-Magnons who were, in a spiritual sense, authentic "Hyperboreans "[47].

Third. - The last Tradition consists in affirming that the Hyperboreans, primitively, came from the East, without specifying with exactitude a particular place. Such an attitude varies with the different ethnic groups considered, for while some Germanic peoples claimed to come from the Caucasus and others from the plains of the Ukraine or the Ural Mountains, the white Tradition is usually linked with the yellow Tradition by marching eastward, clearly linking itself with the shamans of Siberia and Mongolia. On the other hand, in India, the Indo-Aryans coming from Iran, that is to say, from the West, always admitted a "Nordic" origin; but here it is a question of the North of India, that is to say: the Himalayas and, beyond, Mongolia. This Tradition also has its truth, like the other two, but in this case the error lies in identifying the whole ethnic community with certain "Gods" or Legendary Heroes who in truth came from East Asia or, more concretely, from Mongolia. Of course, we are not referring to the Masters of Wisdom of Chang Shambala, so dear to western theosophy, but to some Hyperborean Siddhas who, taking advantage of the "center of lesser intensity of the Kaly Yuga", burst from there into the history of the peoples to carry out a racial strategy. From there came Odin-Wotan and to there returned, every nineteen years, the Hyperborean Apollo, who left a cultural trace of that transit to the East in the symbols of the bear, the seven, the pole, etc., that many of the peoples that were "on his way" displayed.

It is true, then, that there were "Hyperboreans" coming from the Far East, as the third Tradition states, but those were Hyperborean Siddhas (who were later incorporated into mythologies as Gods, Angels or Heroes) and not migratory peoples.

B - True displacement of the Cro-Magnon people

The Cro-Magnons, masters of lithic art, begin their strategic displacement FROM THE ATLANTIC, following a reverse direction to that of the Kaly Yuga Route. They begin in Region V (Figure 113), where they apply almost all of their megalithic science, and then slowly move towards Regions IV, III and II. In each Region three things happen: one group DISAPPEARS FROM HISTORY; another group settles in the psychoregion, especially to practice Agriculture and cattle raising; and a third group, the bulk of the race, moves in the manner indicated toward the Southern regions. While this migration takes place, that is to say, during thousands of years, the Hyperborean Siddhas IN CHARGE OF CONDUCTING THE CHROMAGNON STRATEGY are

They settle in the "center of lesser intensity" where they open a door to the Valhalla Island, called by them Agartha.

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47 However, from the point of view of the current Hyperborean Lineages, it is that Cro-Magnon migration that explains the origin of the white race and its geographic distribution.

Such a door, a NADI topological tunnel between dimensions of space, ORIENTED INWARD FROM THE EARTH, is the origin of the belief that Agartha, the land of the Siddhas, is a "subterranean world". It is worth noting here a fact that will later become important, when we reveal the "Incredible Secret of Heinrich Himmler": THE HYPERBORNE SIDDHAS WHO CONDUCTED THE CHROMAGNON STRATEGY.
WERE OF YELLOW RACE. This particularity was due to the fact that these Siddhas were, hundreds of millions of years ago, the ones who developed and taught the Acoustic Kabbalah to the Cro-Magnons in the Second Atlantis.

C - Führer Strategy

Connected with this theme, it is necessary to consider the General Strategy of the Führer since, it can be assured, whoever ignores the existence of the Route of the Kaly Yuga will never be able to understand the offensive towards the East that Germany undertook during the Second World War. Political explanations have been tried - the purpose of annihilating the Russian communist regime - or geopolitical - the need to conquer "living space" or lebesranm in the East - but the real strategic objective was known only to very few people in the Third Reich: the Führer, Rosenberg, Rudolph Hess, Himmler, the initiates of the ϟϟ and a few others; and this objective was as follows: to march with a Luciferic Army, under the banner of the Swastika, along the Kaly Yuga Route IN REVERSE - it is said - down the Kaly Yuga" to South America. However, the success of such an esoteric objective could only be achieved by carrying out a daring "commando" operation consisting in occupying the center of lesser intensity, in Mongolia, and "operating the gate of Agartha". We shall return to this matter to explain why this operation failed, despite the fact that it was attempted several times, with greater or lesser desperation.

D - Israel, earth chakra

"Within the Kaly Yuga Route are distributed the main chakras of the Earth. This statement of the Hyperborean Wisdom would not require comment except for the possibility that it might mislead the statement we made elsewhere in the work that "Israel fulfills the function of the heart chakra or Anahata chakra of the Earth". Indeed, looking at Figure 113, it is clear that the State of Israel is outside the Path, which seems to contradict the above statement. But there will be no possibility of error if we clarify that the Israel chakra is built by the "chosen race" and not by the State of Israel. On the contrary, the concentration of members of the Hebrew race in Palestine IS AN ACT OPPOSITE TO THE PLANS OF THE SYNARCHY, a matter that the Führer knew perfectly well and that is why he tried to favor the emigration and settlement in "Eretz Israel" of the European Jews. Several negotiations between Germany and England to realize this migration (48) were frustrated by the intrigues of the English Freemasonry, a synarchic organization that, contrary to common belief, was opposed to the eradication of European Jews. The reason is eminently esoteric: the function that, in the planetary anatomy, the Hebrews fulfill consists in producing a COLLECTIVE contact between the "emotional body" of the Earth and the consciousness of the Demiurge; AND THIS FUNCTION CAN ONLY BE EFFECTIVE IF THE DIASPORA, THAT IS, THE WORLD "DISPERSION", IS MAINTAINED.

OF THE JEWS. In Figure 114 a current picture of the world distribution of the Hebrew race has been represented by shaded areas, which eloquently demonstrates that THE MAIN OBJECTIVE OF THE JEWISH STRATEGY IS NOT ZIONIST BUT SYNARCHIC.

E - The mission of the Mongols in History

Strategy "O" has promoted two "lines of action": one clearly Western, starting with the delivery of the Golden Rune to the Cathars of Montsegur for their custody; and another Asian-Western one, starting when Genghis Khan receives the Sign of Origin. This second line, and in general all the A2 strategy, are based on a principle of the Hyperborean Wisdom concerning the mission that corresponds to the Mongolian peoples in History. We must therefore know this principle and also define what is to be understood by "Mongolian peoples". But that is not all: in knowing the mission of the Mongols, we will wonder about the true meaning of the name "Kaly Yuga", by which the present era is called, and this question will force us to reflect at length on modern concepts of "Historical Age" and "History" before arriving at a definition that clearly expresses the Hyperborean concept of the Kaly Yuga.

These and other issues of similar importance will be the subject of the Introduction. At the end of the Introduction we will briefly describe the facts involved in the A2 strategy, which will be, thanks to what we have seen here, easily understood.

By "Mongols" should be understood not only a racial community of defined ethnic characteristics but those peoples who, possessing such ethnic characteristics, have inhabited since ancient times the territory of Mongolia, that is, in that desiccated sea between the Altai, Khangai, Sayansk or Tannu Ola mountains and the Gobi desert to the southeast.

According to this criterion, those ethnic groups that had left their primitive settlement in Mongolia by emigration, for example, the Huns, Bulgars, Turkmen, etc., will also be considered "Mongols" (47).

The need to link "yellow" peoples, often nomadic, with a certain territory in order to consider them, just now, as "Mongols" comes from the particular importance that the Hyperborean Wisdom assigns to a vast region of Central Asia which is often loosely identified as "Mongolia". Indeed, Mongolia is the CENTER OF LESSER INTENSITY OF THE KALY YUGA, a concept we explained earlier. But now we can say that it is by virtue of the "geochronological" quality of Mongolia that the peoples coming from its confines always make significant movements for the History of mankind. The Mongolian origin, i.e. the fact of coming from Mongolia, is a fundamental sign to understand the strategy of the Siddhas:

THE MISSION OF THE MONGOLS IN HISTORY IS TO PUSH THE HYPERBOREAN LINEAGES OF THE WHITE RACE "TOWARDS THE KALY YUGA". In the light of the
seen up to this point, it should be clear by now, that it is indeed possible to "advance towards the Kaly Yuga", going through the different Regions of the Path. And that is what has happened "an advance towards the Kaly Yuga" to many peoples of Hyperborean Lineage every time a Turanian invasion forced them to abandon the lands of the East. Although such a "push" to the West has been repeated countless times since the most remote antiquity,

let us remember only, as an example, some of the events of the Turanian races in the present Christian era, thus proving that the displacement always follows the Route of the Kaly Yuga: in the 4th century, the irruption of the Huns in Europe produces the invasion of the Germans to the Roman Empire; in the 9th century, the Magyars, coming from the Ural Mountains, invade Transylvania "pushing" towards the West the Germanic and Slavic tribes that inhabited that region; in the 13th century, a Mongol Empire under the command of Genghis Khan attacks Armenia, Russia, Poland, Hungary, Silesia, etc.From the 14th century onwards, a great Turkish expansion began to press on the West, ending with the Eastern Roman Empire in the 15th century and, in the 17th century, it came to occupy Vienna, etc., etc., etc.

If history is eloquent with respect to the statement in paragraph 2, on the other hand, it is not evident - and we will try to clarify it - what is the purpose of such invasions of the Turanian races, given that they have always been caused by
THE HYPERBOREAN SIDDHAS. The strategic objective - which, naturally, was also contemplated in the Führer's General Strategy - was the following: to put an end to the Kaly Yuga. For this purpose: the Hyperborean Lineages of white race must enter the Route of the Kaly Yuga until they reach the maximum darkness and then, from there, they will have to travel the Route in the opposite direction, towards the East, under the command of a Great Chief who will raise the Total War against the Infernal Powers and achieve for the race, in the heat of the combat, the definitive mutation, the magical change that transforms the animal-man into a semi-divine Hero and the Hero into an Immortal Siddha.

This objective has been proposed by the Hyperborean Siddhas for thousands of years, but only recently, thanks to the Esoteric Chorology of the ϟϟ and their discovery of a Route of the Kaly Yuga, it has been possible to understand the occult reasons behind it. And that is why, based on the Hyperborean Wisdom which is the mother of the sciences of the ϟϟ , we can affirm that the General Strategy of the Führer contemplates A LAST ATTACK ON THE WEST BY THE TURANIAN RACES, BEFORE THE END OF THE KALY YUGA IS REACHED.

That time it will be the Siddha Anael who, at the head of enormous Mongol armies, flying again a banner with a Polar Sign, will advance irresistibly along the Route of the Kaly Yuga. But the little Judaized men, sunk in the darkness of sanguine confusion, WILL NOT SEE THE SIGN NOR WILL THEY UNDERSTAND THAT THE END HAS COME. They will believe until the last moment that they are witnessing the advent of the Synarchy and will rejoice in it foolishly. They will only react when, unbelievably, FROM BERLIN, THEY WILL SEE THE ARMY OF IMMORTAL MEN WHO ARE WEARING THE
UNIFORM OF THE ETERNAL ϟϟ . But then it will be too late, for they will spread out in all directions, possessed by a berserkir fury.... AND WILL ONLY RESPECT THE SIGN OF PURE BLOOD.

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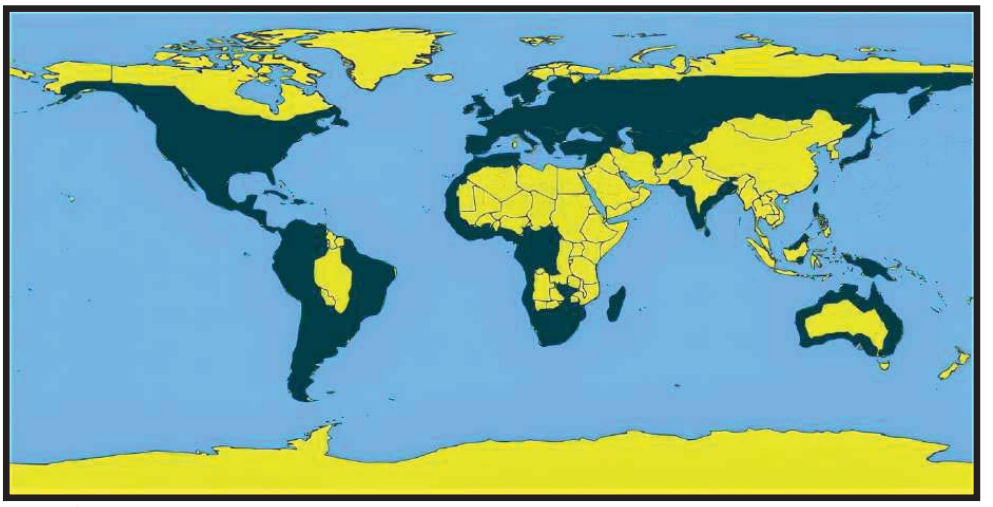
47 This clarification is necessary because otherwise all members of the yellow race (Chinese, Japanese, Tibetans, Burmese, Siamese, Malays, Polynesians, Maoris, Turks, Turkmen, Bulgarians, Magyars, Lapps, Finns, Samoyeds, Kyrgyz, Ostyaks, Eskimos, etc.) would be considered "Mongols" and this is not our criterion as will be seen. 48 Before 1939



HEBREW BREED: MAIN AREAS OF DISTRIBUTION (1980)
FIGURE 114

F - Christopher Columbus' Hebrew strategy

A Strategy of the Siddhas consists, then, in "pushing" the Hyperborean Lineages of white race "towards the Kaly Yuga" employing for it the Turanian races, coming from the center of lesser intensity, as a "tactical mass". To prevent such an objective, the Synarchy has tried at all times to "move away the horizon" of the Kaly Yuga by deepening the exploration of the Regions of the Route. And with such a motive one of its infernal agents, a Jew known as Christopher Columbus, prolongs in the XV century the European transit towards Region VI of the Route; see figure 113.

This is the secret objective of the "discovery" of America, which we mentioned when exposing Dr. Dee's Project Thule, but which was then impossible to explain without resorting to the elements of Esoteric Chorology, such as the geochronic concept of the Kaly Yuga or the Chorography of figure 113.

The Synarchy has thus tried to ensure that the Strategy of the Siddhas - "march westward and then return, by Blood and Fire to the East" - is hindered by the water barrier that the Atlantic Ocean places between Regions V and VI. In this sense the "discovery" of Columbus has been successful (but the same is relative because England and Ireland, for reasons that we will not discuss here, respond to the chorological characteristics of an authentic Region VI, a quality that has allowed leaders like Napoleon or the Führer to plan strategies that exclude America as a war objective).

G - South America's Mission in History

Figure 112 shows a tri-continental triangle, whose vertices are located in Beijing (Asia), Algiers (Africa) and Buenos Aires (America), and which, taking into account the initial letters of the continents, is called "of the three A's".

We have already spoken, in the Second Dissertation, of the Anael Order of South America, founded by the Hyperborean Siddhas after the catastrophe of the Second World War. According to the directives given to the Order in 1946, the Siddhas would promote in the world three foci of conflicts OUTSIDE THE CONTROL OF THE SYNARCHY. These three foci would not be located on the Kaly Yuga Route, where the parody of an East-West "confrontation" would be executed to further the World Government plans of the Synarchy, but outside of it, and therefore the peoples involved in the conflict would be called "Third World" or "Third Position Holders". The three focal points, which in the Anael Order were denominated "liberation apexes", became effective after a few years: that of Peking in 1949, after the revolution of Mao Tse Tung; that of Buenos Aires in 1946, after the electoral triumph of President Juan Domingo Perón; and that of Algiers in 1962, due to the independence of France.

In order to fulfill the proposed objectives, these "liberation apexes" should be organized on the basis of a national socialist or fascist principle, that is, with a policy that favors social justice "inwards" and defends national interests "outwards" from the borders. But the main thing would be that, starting from the apexes of liberation, the conflict would spread to other centers of similar social composition. Such an effect was sought not to favor "the revolution" since such National Socialist liberation movements would operate outside the socialist, communist or Trotzkyist internationals, but to balkanize the areas of conflict with myriads of "independent" or "liberated" countries which, with their contradictory votes, would render the United Nations or any other similar synarchic organism inoperative.

The Chinese Revolution achieved this objective in Asia, but its most important role WAS TO AVOID A RUSSIAN INVASION INTO THE CENTER OF LESSER INTENSITY, which could be produced from the USSR itself or from Southeast Asia. Anael's Directive of 1946 said: "China and Africa constitute the body of a New World Order that will emerge from the chaos of the West, but without the haste of the Kaly Yuga" and then: "Latin America will be the head of that new civilization, the Will of the Siddhas is committed to it".

China and Africa fulfilled their part of the Siddhas' plan in the 50's and 60's: what happened then with Latin America? Here the project was not new, since already in the 19th century Simón Bolívar had understood that without a South America united in pursuit of nationalist and patriotic objectives it would be impossible to resist the pressure of the great imperial powers, and without that union any possibility of political, economic or cultural independence would be pure utopia. Anael's Directive for Spanish America was based on similar considerations and that is why, from 1651 onwards, powerful spiritual forces converged on three important characters who were fundamental pieces of the plan.

of the Hyperborean Strategy: we refer to the Chilean president Carlos Ibañez, the Brazilian president Getulio Vargas and the Argentinean president Juan Domingo Perón. These three presidents tried, between 1951 and 1954, to carry out a geopolitical plan called "ABC" (Argentina - Brazil - Chile), elaborated by the Anael Order of Brazil, which consisted, simply, in forming with the three countries an axis - the inclined "L" - that would allow resisting the pressure of the Anglo-American imperialism. The ABC axis contemplated the political, economic and social integration of the three countries, which would thus consolidate the third "Liberation Vertex".

Naturally, this plan failed after a sinister conspiracy led Getulio Vargas to suicide in 1954 and another no less sinister sinarchic counterrevolution overthrew President Juan Domingo Perón in 1955.

What are the current alternatives of the Siddha Strategy for the Third World? We could say, chorologically, that the Triangle of the three A's has "rotated" and that its vertices now point to other spiritual centers: the Peking Vertex has moved to the "center of lesser intensity of Kaly Yuga", in Mongolia; the Algiers Vertex is now in Tripoli, Libya; and the Buenos Aires Vertex, although it is not yet completely clear why, has moved to Santiago, Chile. From this last country will emerge, then, the head of a new Hyperborean Civilization of tricontinental scope, although, for this, it will first have to rise above the nations of Spanish America and summon them around a joint project of liberation.

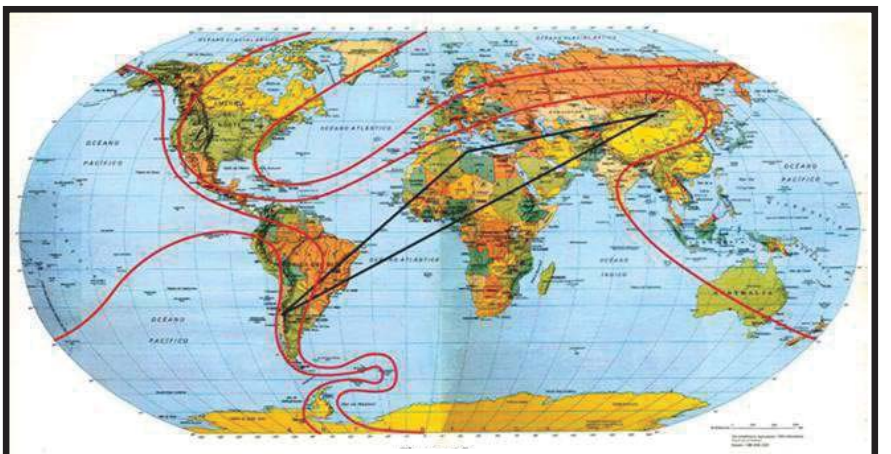

OCEANO PACIFICO
OCEANO ATLANTICO
OCEANO INDICO
AUSTRALIA
LA RUTA SECRETA DEL KALY YUGA Y EL TRIANGULO DE LA TRIPLE "A"
Santiago - Tripoli - Ulaanbaatar

FIGURE 115

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